

THE ILLUSTRATED LONDON NEWS.



MOTOR SHOW NUMBER

*A*pollinaris is sparkling spring water

The Apollinaris spring overlooks the Rhine Valley. From it comes the soft water, naturally aerated, affectionately known as Polly. Apollinaris has the unique quality of bringing out the true flavour of a whisky. Ask for 'Scotch and *POLLY*'

From the traditional home of Cyder

WHITEWAY'S
DEVON CYDER

Cussons

IMPERIAL  LEATHER

Luxury Toilet and Bath Soaps

WETHERALL
bond st sportsclothes

TRADE MARK

"FOURway" HAND TAILORED CLEVERCHANGE BELTED / UNBELTED **topcoats**

BRITISH THOROUGHbred

"DOESKIN + CASHMERE" **"RACINplaid"** **30^{GNS.}**

THE HEAVENLY BLEND OF PURE WOOL PURE CASHMERE

THE WETHERALL HOUSE BOND ST. W.1

INCORPORATED IN 1720

ROYAL EXCHANGE
ASSURANCE

HEAD OFFICE AT THE ROYAL EXCHANGE, LONDON

STATE EXPRESS

555

Cigarettes



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
STATE EXPRESS
CIGARETTE MANUFACTURERS
ARDATH TOBACCO CO. LTD.



By Appointment
Purveyors of Champagne to the late
King George VI.

CHAMPAGNE
Charles Heidsieck
REIMS

FINEST QUALITY



EXTRA DRY

ALL CLASSES OF INSURANCE TRANSACTED

UNITED BRITISH **INSURANCE**
COMPANY Ltd.

BYRON HOUSE, 7/9, ST. JAMES'S STREET, LONDON, S.W.1

TIO PEPE
*The finest and driest
 of them all*



GONZALEZ BYASS

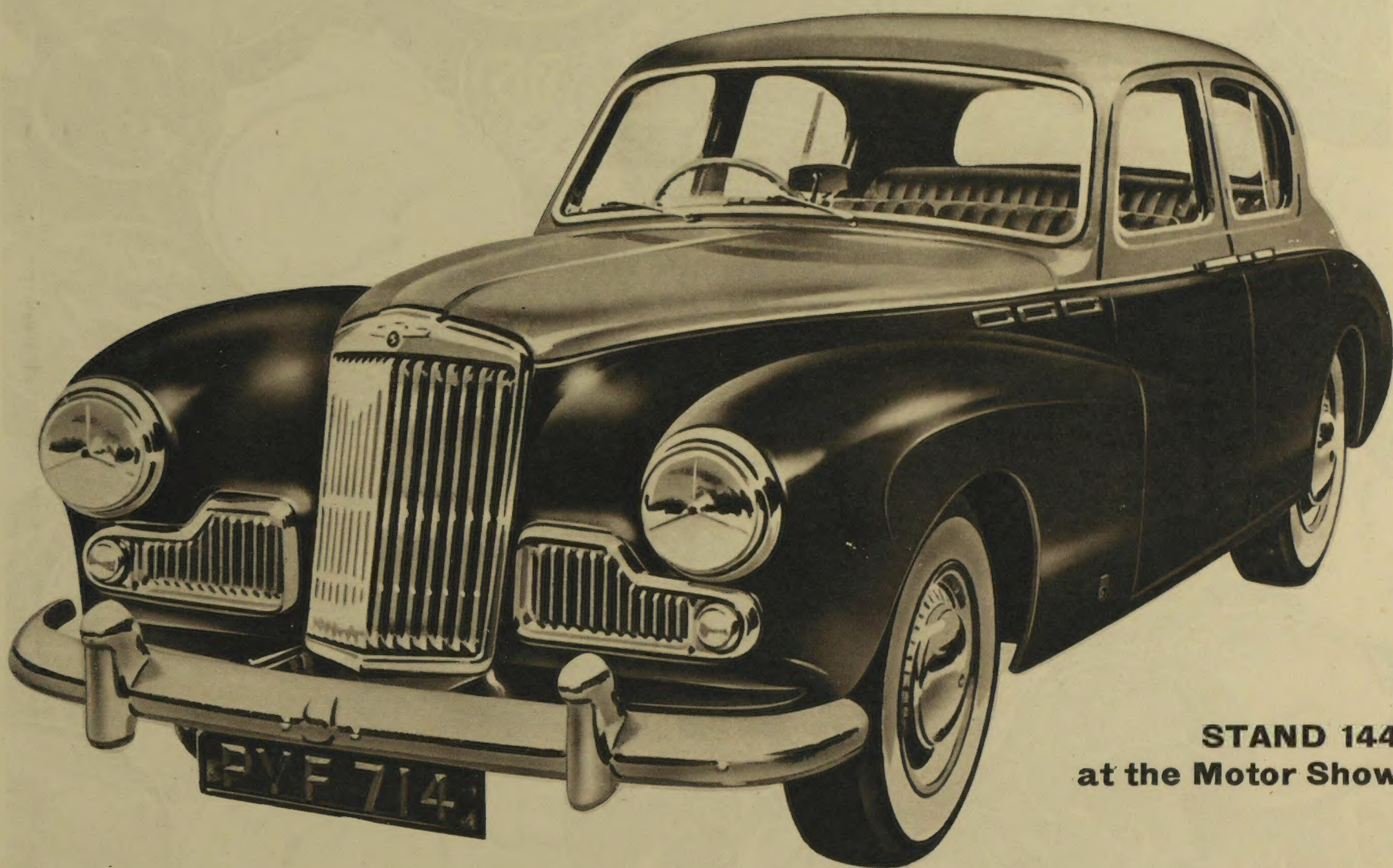
Sherries of Distinction

* Tio Pepe is an old favourite but have you tried **ROSA** an exquisite medium sherry, or **CREMA** a superb cream sherry . . . and then there is the new popular **NECTAR** Spain's Dry Oloroso . . .



NECTAR

NEW LOW PRICE



**STAND 144
at the Motor Show**

Supreme

SUNBEAM Mark III Sports Saloon

now only

£765

(P.T. £383. 17. 0.)

The Sunbeam Mk. III — famous for its numerous rally successes — now costs over £100 less. With its responsive engine and eager turn of speed, the Sunbeam is a really exciting car to drive. Here is a wonderful opportunity to enjoy this luxury, high-performance motoring at a new low price.

Your dealer will gladly arrange a trial run.

FORMERLY £835 (P.T. £418. 17. 0)



A product of

ROOTES MOTORS LTD

Sunbeam Talbot Ltd., Coventry. London Showrooms and Export Division: Rootes Ltd., Devonshire House, Piccadilly, London, W.1



Money is our business

As our customers know well, we do many things besides handling money. But the whole business of banking is founded on notes and coin, and it is still essential that cash should be available wherever it is needed. On an average working day our own cash reserve, spread throughout our more than 2,000 branches, weighs about 2,200 tons, a reasonable enough figure; for after all, money is our business.

Barclays Bank Limited

"QUALITY FIRST" MORRIS

BIG Styling Advances!



MORRIS ISIS

BIG Power Step-up!



MORRIS OXFORD

THIS is the year of years to say: "I'm going to have a Morris!"

In the new Morris models 'Quality First' leaps ahead! New styling advances for the "Oxford", "Isis" and "Cowley".

Big power step-up for the much sought-after Morris Minor and the "Cowley" too. Here, in the new Morris range, is family motoring that gives an uplift to pride of ownership whilst meeting the essential demand for economy and long term reliable motoring.

* New "Oxford", "Isis" and "Cowley" features include:— new body contours, deep-centre steering wheel, facia with sponge rubber protection, improved gear-shift and control positions.

* Both the famous Morris Minor—now known as the Morris Minor 1000—and the Cowley—now the Cowley 1500—are equipped with more powerful engines for still finer performance.

* Selective automatic two pedal control for the Oxford Saloon. An automatic gear change for the Isis—available as optional extras.

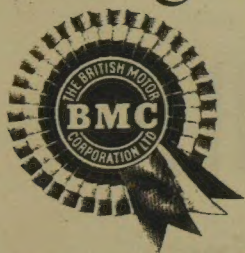


MORRIS MINOR 1000

* There are over half-a-million
Morris Minors on the road today.

I'm going to have a

"Quality First" MORRIS

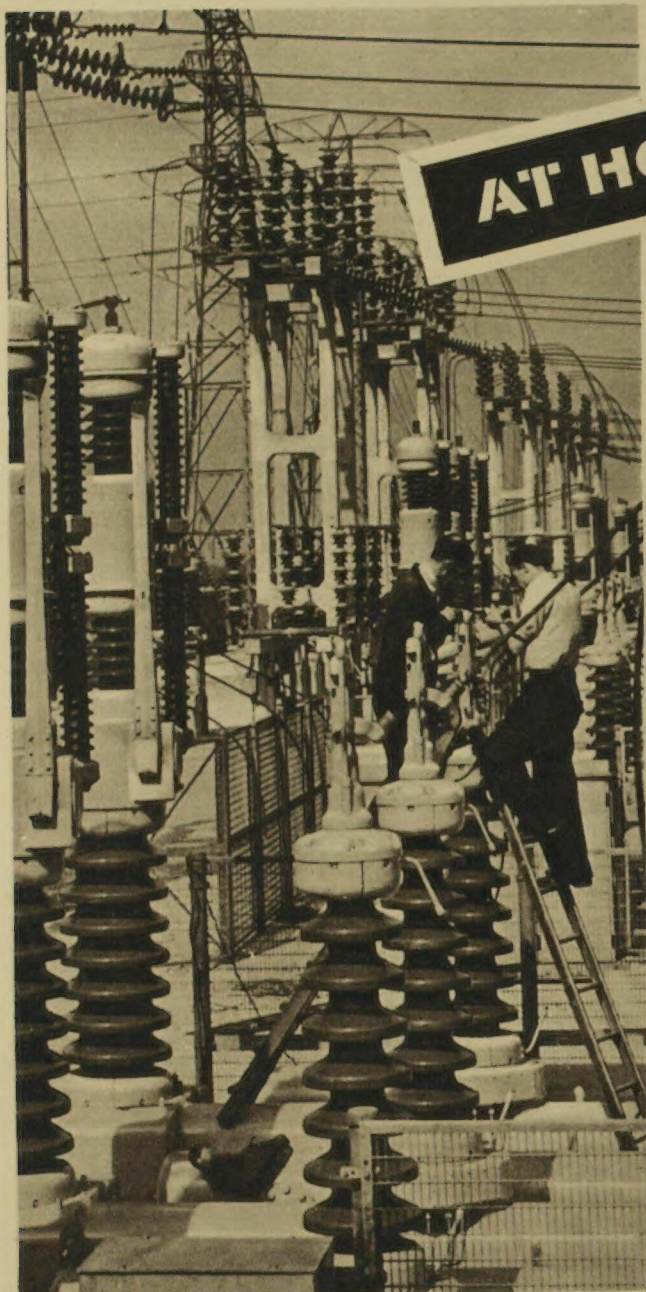


MINOR 1000 • COWLEY 1500 • OXFORD • ISIS

All with 12 months' warranty.

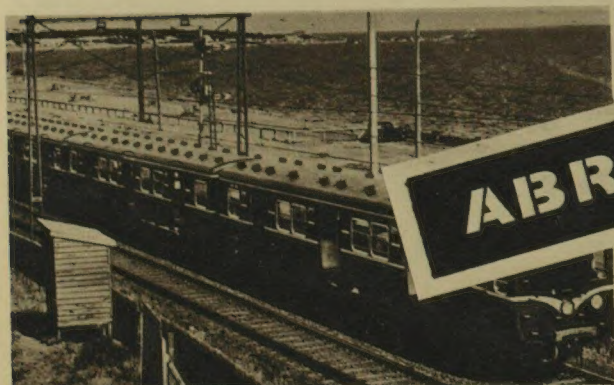
Morris Motors Limited, Cowley, Oxford. London Distributors: Morris House, Berkeley Square, W.1. Overseas Business: Nuffield Exports Limited, Oxford, & 41 Piccadilly, London, W.1.

C.261C. (56).



Power for Industry. Britain's output of electric power is 95% higher than in 1948, and the Central Electricity Authority plans to double our generating capacity again in the next ten years—an expansion vital to British industry. ENGLISH ELECTRIC is supplying plant for many of the new power stations and the switching stations distributing electricity for use in industry and the home. This view of the C.E.A.'s switching station at Ince Power Station, near Chester, shows final adjustments being made to an ENGLISH ELECTRIC 132-kV air-blast circuit-breaker.

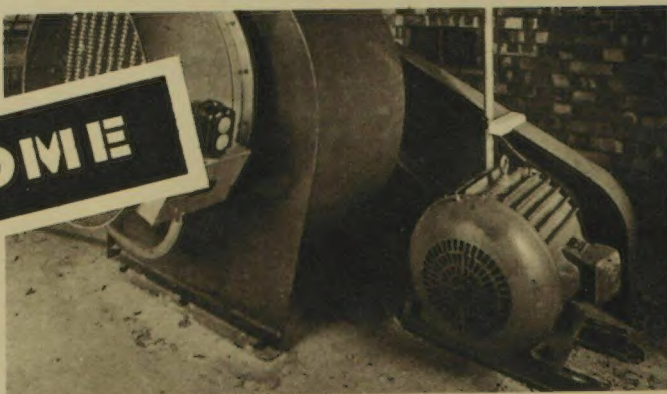
South Africa's important new power station at Vierfontein is to contain twelve ENGLISH ELECTRIC 30-MW turbo-alternator sets, nine of which are now in operation. At the Rugby works, diaphragms are shown (right) being fitted to the low-pressure cylinder body of one of the turbines.



Railway Systems in thirty countries are using ENGLISH ELECTRIC equipment. In Australia, 90 motor coaches and 108 trailer coaches for Victorian Government Railways are being powered and equipped by ENGLISH ELECTRIC. Here is one of the trains already working, on the suburban line between Sandringham and Brighton Beach.

To young men and their parents

To any boy or young man considering a career in science or engineering, ENGLISH ELECTRIC offers almost unlimited opportunities—first-class training, and a choice of rewarding jobs at home or abroad. For details, please write to Mr. G. S. Bosworth, Central Personnel Department F.7.



Power in Industry. ENGLISH ELECTRIC motors are widely used in all branches of industry. Here is a combined fan and air-heater in a grain drying plant. It is driven by an ENGLISH ELECTRIC 15-h.p. totally enclosed fan-cooled squirrel-cage motor.

A TWOFOLD JOB...

How The English Electric Company is working for Britain at home and abroad

These are challenging times for Britain. Great strides have been made since the war in rebuilding our economy. The problem is to maintain this progress.

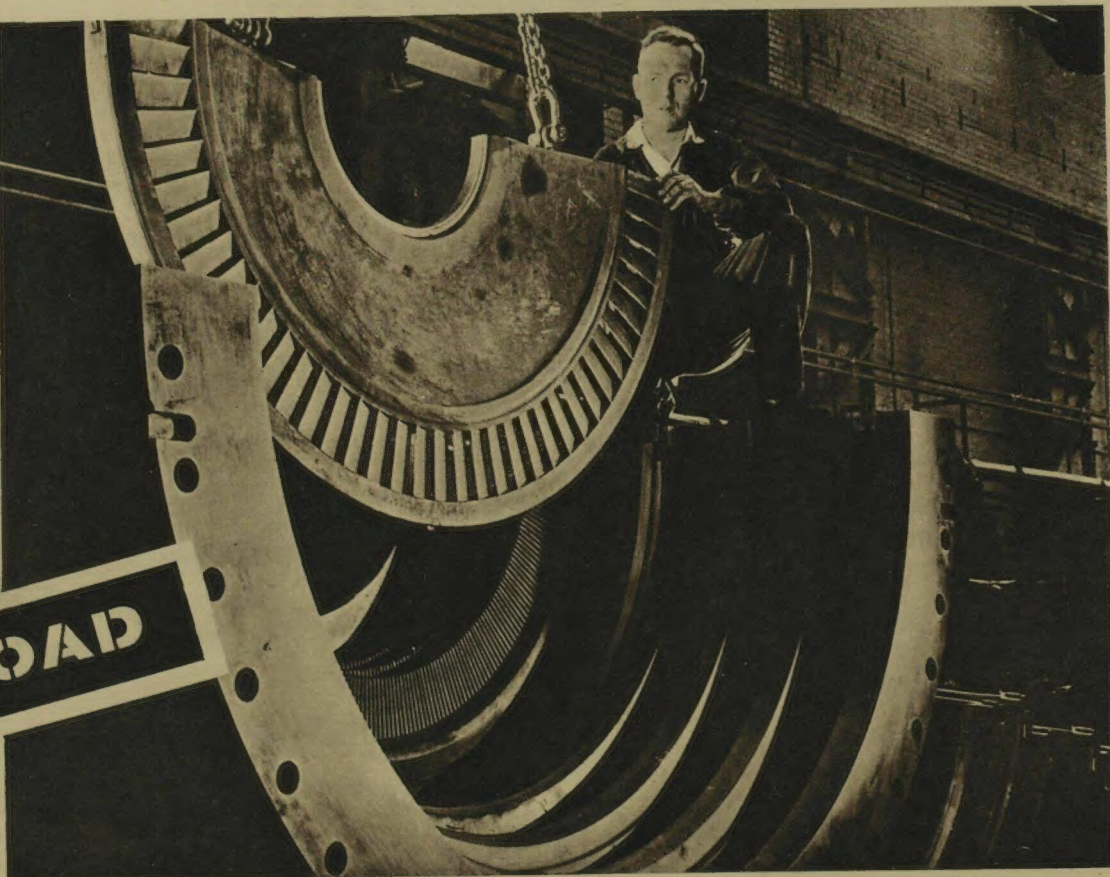
From 1949 to 1955 our total industrial output rose by 27%, and the value of our exports by 58%. British industry is busy, and actively developing—there are more jobs than workers. Our standard of living is high. But to ensure *still better living for Britain*, we need still higher production, still more activity in competitive export markets. In both these ways, ENGLISH ELECTRIC is playing its full part.

At home, this company helps to supply the generators, transformers, switchgear and other


plant needed for Britain's expanding power generation programme; it also makes the electrical equipment by which industry uses this energy for production—production not only for home demand but for the world.

In addition, ENGLISH ELECTRIC is itself a vigorous and successful exporter; *about half the Group's business is overseas*, earning foreign currency for Britain.

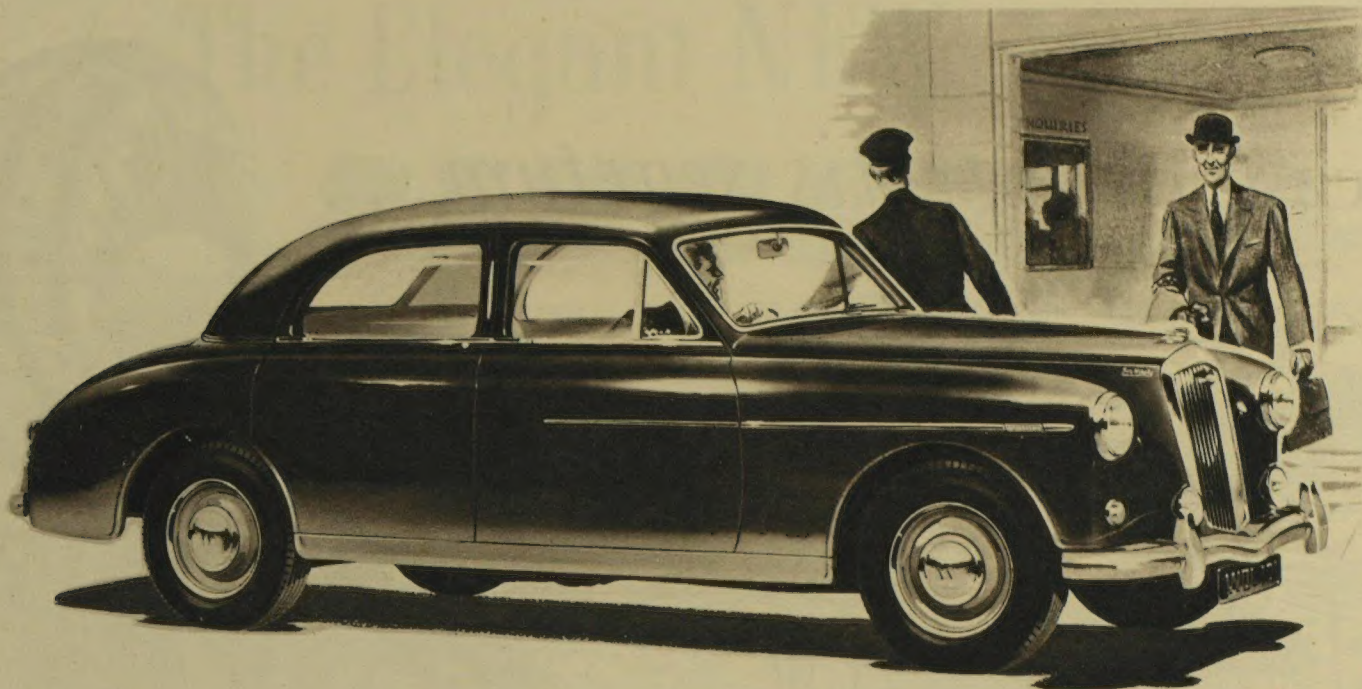
With the world-wide experience of its engineers and technicians, backed by great manufacturing resources and advanced research, ENGLISH ELECTRIC is hard at work, making an important *twofold* contribution to Britain's economic progress.



'ENGLISH ELECTRIC'

bringing you  better living

The English Electric Company Limited, Queens House, Kingsway, London, W.C.2 Partners in progress with NAPIER, MARCONI'S, VULCAN FOUNDRY and ROBERT STEPHENSON & HAWTHORNS in The ENGLISH ELECTRIC GROUP



★ *Important occasion*

The Six-Ninety possesses a certain exclusiveness: it is the type of car in which one feels completely at ease—a superb Wolseley, fitting in every way for the important business or social occasion.

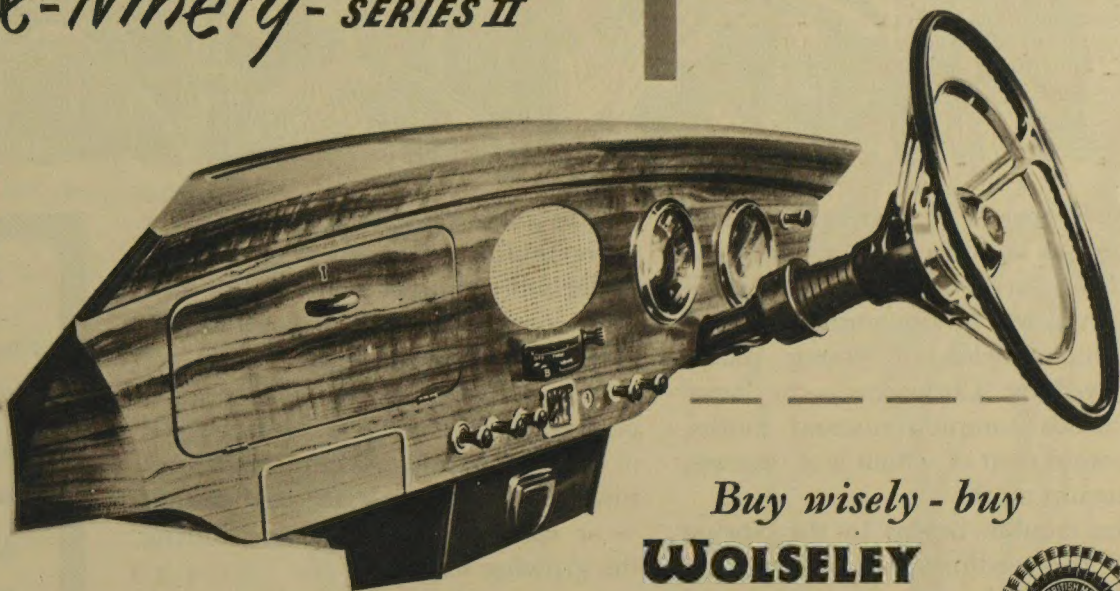
• • • • •

★ Now comes the new Six-Ninety Series II with additional refinements to enhance still further Wolseley values . . . New, distinctive colour decors. New walnut facia. New deep-centre safety steering wheel. New floor gear change on driver's right. New divided front seats with foldaway arm-rest.

WOLSELEY

Six-Ninety - SERIES II

The new polished walnut facia featuring large readable instruments and capacious glove box with lock. Provision is made for radio. Note the new deep-sunk safety steering wheel and adjustable column.



Buy wisely - buy

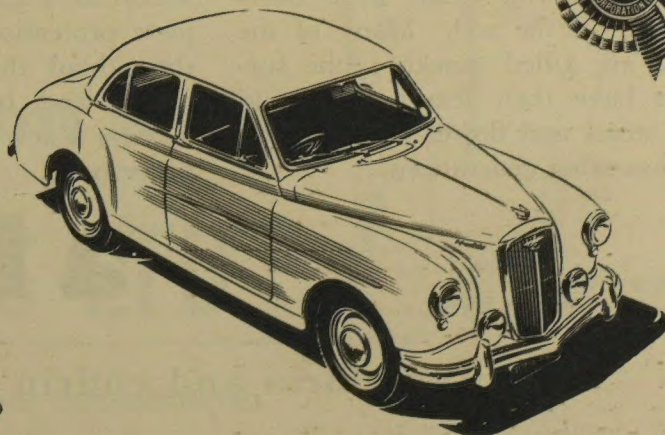
WOLSELEY

Twelve Months' Warranty



THE NEW WOLSELEY FIFTEEN-FIFTY

With the graceful lines of a large car the new Fifteen-Fifty is capacious too, yet modest overall dimensions confer delightful manoeuvrability. To this is added the exciting performance of a new 1½ litre engine—extra power for acceleration. There are too, new additions to your driving comfort and new distinctive colour decors.



WOLSELEY MOTORS LIMITED, COWLEY, OXFORD

London Showrooms: 12 Berkeley Street, W.1

Overseas Business: Nuffield Exports Ltd., Oxford, and 41, Piccadilly, London, W.1

The case of *Agrotis segetum*...



To the farmers of Southern France maize is as important a cereal crop as is wheat further North. Yet until recently it was no uncommon sight to see whole fields of young plants destroyed by 'Cutworms'—the larvæ of various common noctuid moths, the commonest of which is *A. segetum*, the turnip moth.

The trouble begins in the Spring when the seedlings are attacked by newly-hatched *segetum* larvæ and other 'cutworms' that have overwintered in the soil. Many of the plants are killed quickly; the survivors have their leaves eaten and their stems and flower heads drilled by succeeding generations.

This major pest of a major crop, for years defying all attempts to bring it under full economic control, has now been conquered by aldrin, one of the newer Shell insecticides.

Non-tainting aldrin has exceptional persistence in the soil and it is worked in before planting—often with fertilizer to save separate applications—or sprayed on the surface during the growing season.

Just one dressing of aldrin each season at 2 lbs. per acre gives complete protection against 'cutworms' throughout the growing life of the crop—and, in France, has brought farmers a new assurance of successful harvests.

Aldrin, dieldrin, endrin . . . these three advanced insecticides developed by Shell are complementary to each other. Between them they control most of the major insect pests which menace agricultural production and public health throughout the world. Have you an urgent pest problem in your area?

aldrin

aldrin, dieldrin and endrin are

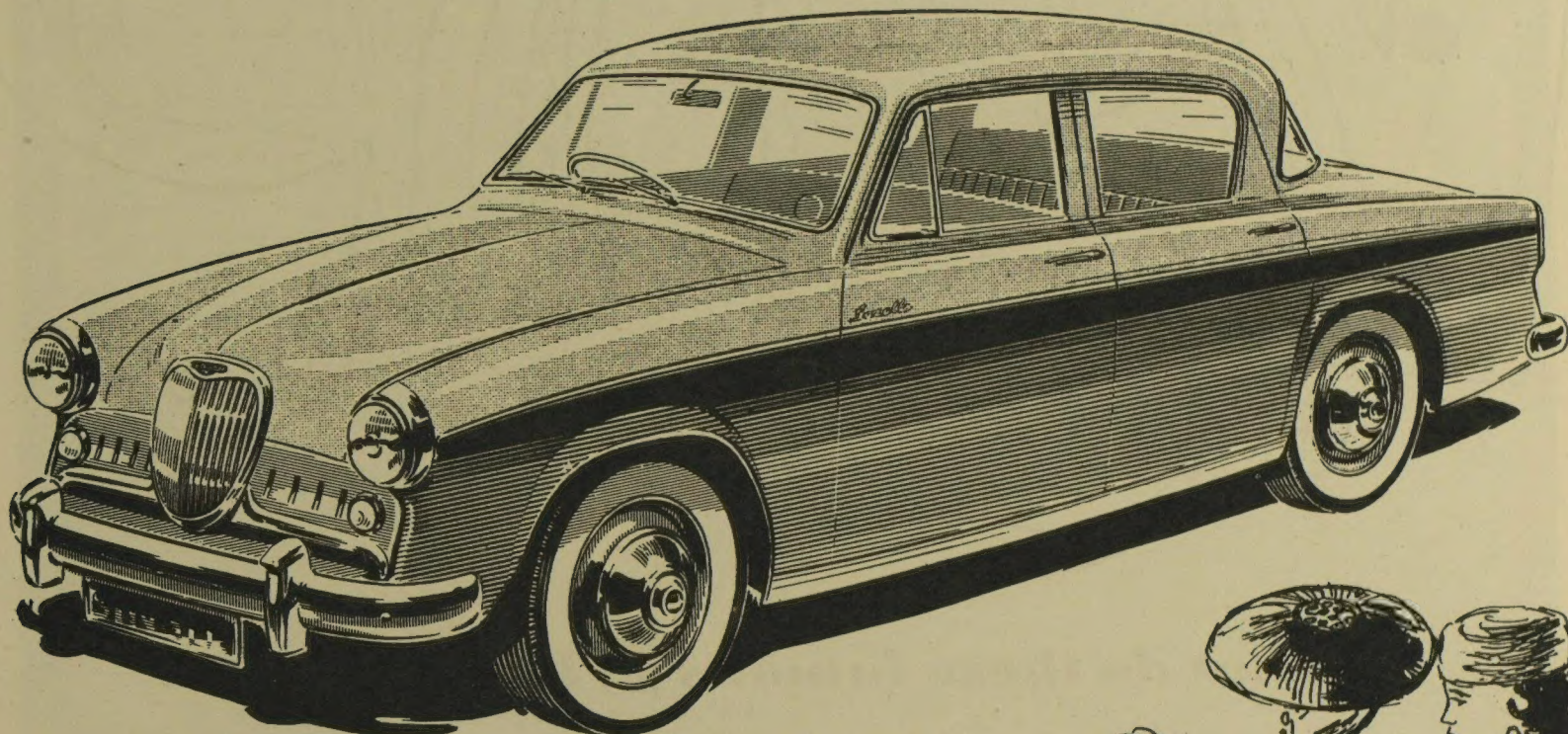


insecticides for world-wide use

For further information apply to your Shell Company.

Issued by The Shell Petroleum Company Limited, London, E.C.3, England.

The Elegant NEW **SINGER** *Gazelle*



Admired for Elegance . . .

Applauded for Performance . . .

Graceful advanced styling.

Exceptional visibility, steadiness, safety.

Complete luxury, with deep comfortable seating and de-luxe fittings.

Handsome polished walnut facia and impeccable interior finish.

Generous luggage accommodation.

Improved Singer 1½-litre overhead camshaft engine giving a brilliant new performance.

Sleek, swift and sure, easy to handle and economical to own, the Singer Gazelle offers an exciting new experience in motoring.

PRICE **£598**

Plus P.T. £300. 7. 0

Also available as a Convertible Coupé

PRICE £665 plus P.T. £333. 17. 0

SEE IT AT EARLS COURT, STAND No. 136

—Product of—



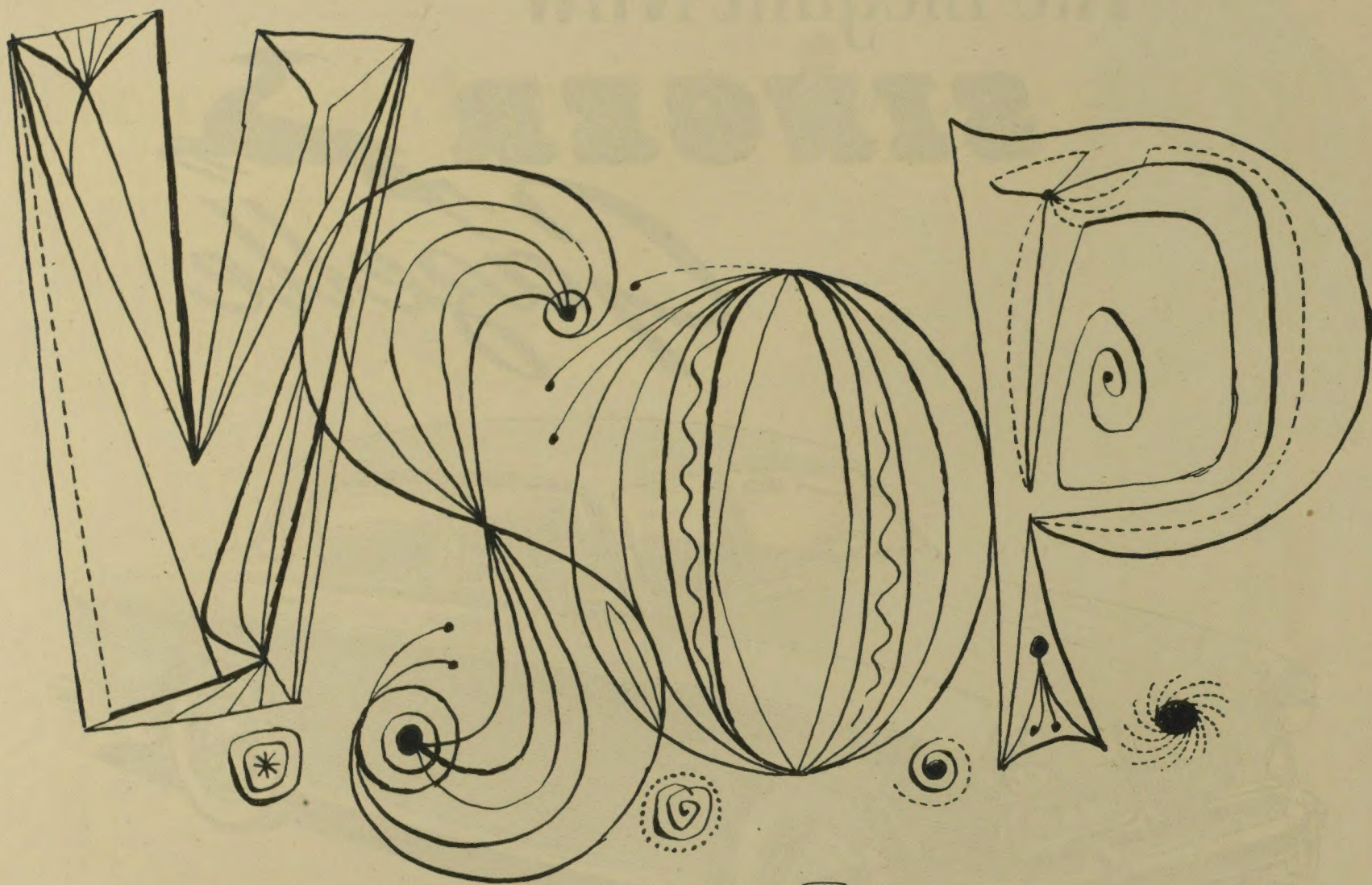
BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MOTOR VEHICLE MANUFACTURERS
ROOTES MOTORS LIMITED

ROOTES MOTORS LTD

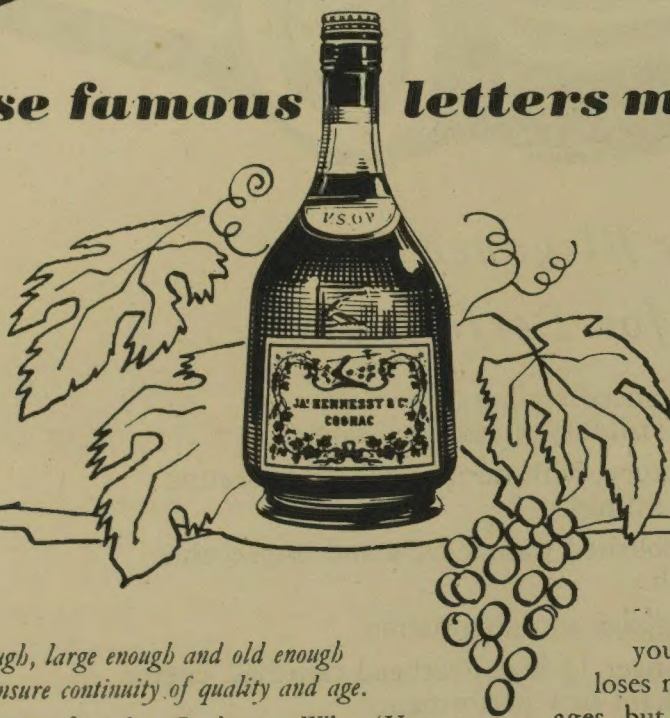


SINGER MOTORS LIMITED • COVENTRY AND BIRMINGHAM
(Division of Rootes Motors Ltd.)

London Showrooms & Export Division • Rootes Ltd., Devonshire House, Piccadilly, London, W.1



What do these famous letters mean?



NO ONE seems quite to remember. The Hennessy family in Cognac say that when they first used the symbol many decades ago, letters such as V.S.O.P. and X.O., as well as the famous ★ markings, were chalked on the hogsheads of brandy by the blender as his personal guide to the brandy's maturity. V.S.O.P. probably meant 'Very Special Old Pale'.

Nowadays, however, as an indication of age and quality, the letters V.S.O.P. on liqueur brandies have become as equivocal in the brandy trade as the description 'Final Night Extra' on an evening newspaper.

But one thing is certain. The label 'V.S.O.P.' means nothing unless coupled with the name of a shipper whose stocks are good

enough, large enough and old enough to ensure continuity of quality and age.

Note for the Curious. Why 'Very Special Old PALE'? Because once upon a time there was a fashion for BROWN BRANDY, which was heavily coloured by the addition of burnt sugar.

An Invitation to a Memorable Experience

When you are on holiday in France, visit the Hennessy premises in Cognac. There you will learn with your own eyes and palate what V.S.O.P. was originally meant to stand for.

You will see the vast stocks of matured and maturing brandies. You will be able to taste their quality—choosing at random from this hogshead and that: and

you will learn why Hennessy loses none of its brilliance as it ages, but rather gains in character as it mellows in the wood.

You will learn from such a visit why no one in the world can offer you a better choice of genuinely aged Liqueur Cognacs than—

HENNESSY

V.S.O.P. — X.O. — EXTRA

*P.S.—Hennessy *** is very often served as a liqueur, and why not? It is drawn from the very same stocks as its elder brothers and matured for many years in wood.*

Incidentally, it was Maurice Hennessy who, in the year 1865, chose the star as a symbol, inspired by the device embodied in the window catch in his office. You can see it for yourself when you visit Cognac.



The Daimler 3½-Litre 'One-O-Four' Saloon

Drive DAIMLER-

... and find out for yourself. Descriptions of performance, braking, road holding, luxurious comfort, are merely words; and such virtues are, of course, already accepted in the Daimler range of cars. The really special qualities of a Daimler are intangible. One just feels that traffic no longer matters—long journeys are not tiring any more. Swift and silent, these cars take you and enfold you in a comfort quite beyond words.



*By Appointment to Her Majesty The Queen
Motor Car Manufacturers The Daimler Co. Ltd.*

EARLS COURT MOTOR
EXHIBITION • STAND No. 168

DAIMLER SHOWROOMS: CLARIDGE HOUSE, DAVIES STREET, LONDON, W1
LONDON DISTRIBUTORS: STRATSTONE LTD, BERKELEY STREET, LONDON, W1

For particulars of Provincial Dealers and Demonstration facilities write or telephone The Daimler Company Ltd, Radford Works Coventry • Coventry 62626

Waterman's **Revolutionary** fountain pen

*You don't fill it
— you load it*

with a cartridge of real ink!

LOOK!

Revolutionary C/F is loaded with an unbreakable cartridge of real ink. As the barrel is replaced the cartridge is automatically pierced and fresh ink is ready to flow. No mess. No fuss. A completely dry operation so quick and clean you could do it in the dark.

HOW IT LOADS

THE CARTRIDGES

Unbreakable, transparent C/F cartridges can be carried safely anywhere, even at high altitudes. Each cartridge contains a full measure of fresh ink—Waterman's blue-black orroyal blue. Cartridges are in packets of 8 for 2/10. You can buy them in many countries throughout the world.

◀ **SEE-HOW IT LOOKS**

Jewel-like C/F is quite the best looking pen in the world. The nib-section has been designed with an elegant inlay flaring back from the diamond-dusted nib. The cap and clip taper smoothly away to a polished facet.

NOW IN RICH TWO-TONE COLOURS ▶

You can choose C/F De Luxe in Jet Black with rolled Gold cap £5.18.6 or with matching pencil £8.1.8. Or now you can choose C/F with Astralite cap in a striking choice of two-tone colour combinations: Teal Blue and Grey, Burning Sand and Grey. Also in Jet Black with Astralite cap £4.7.6. With matching pencil £6.6.6.

Waterman's C/F

CARTRIDGE fountain pen

GIFT CASES Every Waterman's C/F Pen or Pen and Pencil Set is presented in a luxurious gift case which also contains 8 cartridges of *real* ink. A magnificent gift!

FOR THAT INEXPENSIVE GIFT

Just introduced—another Waterman's Cartridge Fountain Pen for only 17/6.

MADE BY WATERMAN'S, MAKERS OF FINE PENS AND PENCILS FOR OVER 70 YEARS



"It's **PERFORMANCE** with safety for me"

"I want good **SERVICE**"

"I'm after **TWO-PEDAL CONTROL**"

"I need **DURABILITY**"

"I'm looking for **ECONOMY**"

THEY'LL FIND THEM ALL IN THE STANDARD RANGE!



THE STANDARD SPORTSMAN

PRICE: £820 P.T. £411 7 0
TOTAL £1231 7 0



THE VANGUARD ESTATE CAR

PRICE: £765 P.T. £383 17 0
TOTAL £1148 17 0
Laycock Overdrive optional extra



THE STANDARD VANGUARD III

PRICE: £625 P.T. £313 17 0
TOTAL £938 17 0
Laycock Overdrive optional extra



THE TRIUMPH T.R.3. SPORTS

PRICE: £680 P.T. £341 7 0
TOTAL £1021 7 0
Laycock Overdrive optional extra



THE STANDARD FAMILY EIGHT

PRICE: £389 P.T. £195 17 0
TOTAL £584 17 0



THE STANDARD SUPER EIGHT

PRICE: £420 P.T. £211 7 0
TOTAL £631 7 0



THE STANDARD SUPER TEN

PRICE: £445 P.T. £223 17 0
TOTAL £668 17 0
Standrive £13 5 0 P.T. £6 12 6 Total £19 17 6



THE STANDARD TEN COMPANION

PRICE: £485 P.T. £243 17 0
TOTAL £728 17 0
Standrive £13 5 0 P.T. £6 12 6 Total £19 17 6

**And now
STANDRIVE**
Incorporating Newtondrive Potents

**Two-Pedal Control
as an Optional Extra**

Standrive two-pedal control is now available on the Standard Super Ten and the Standard Ten Companion as an optional extra. Standrive provides the driver with all the advantages of an automatic clutch, enabling a clutchless gear change to be made. It permits leisurely change of gear or, when desired, a rapid shift into higher or lower ratios with equal smoothness and precision.

SEE THE **IT** INTERNATIONALLY-TESTED CARS STAND 142 & 165 EARLS COURT

STOP PRESS

From October 1st 1956 several models reduced in price.

See your Standard Stockist

THE STANDARD MOTOR COMPANY LTD., COVENTRY, ENGLAND London Showrooms: 15-17 Berkeley Square, W.1. Tel: Grosvenor 8181

STANDARD CARS • TRIUMPH CARS • STANDARD COMMERCIAL VEHICLES • STANDARD DIESEL ENGINES • FERGUSON TRACTORS

Ride all the year round on

Firestone

Town & Country

Add Winter GRIP
to your rear wheels

Town & Country are the perfect all season tyres for rear wheels. Winter and summer, on the road and off, Town & Country add grip and stability to a car on any surface, with quiet comfort and long trouble-free mileage.

Experience Counts —
27 Factories throughout the world. Firestone total sales exceed £1,000,000 per day. Firestone Tubeless Tyres have been proved in service since 1951 and production today exceeds 1,500,000 per month.

Town & Country are also ideal for estate cars and shooting brakes.
TUBELESS or TUBED
For front wheels fit Firestone De Luxe.

Firestone TYRES — consistently good

with
weatherised
tread



LUCAS BRITAIN'S BEST BATTERY!



2 YEARS INSURED LIFE

At any time after the initial twelve months free warranty period and within two years of purchase any garage can exchange your Lucas Car type Battery irrespective of where it was purchased for a new one at a cost proportionate to the length of service. Ask for full details.

WITH MANY EXCLUSIVE FEATURES AND THE USUAL GUARANTEE AT NO EXTRA COST!

SEE STAND NUMBER 253



J O S E P H L U C A S L T D B I R M I N G H A M I 9



*NOW,
more than ever -*



-it's



'FIVE-STAR' MOTORING

the best at lowest cost

EARLS COURT · STAND 145

COMPARE THESE PRICES

POPULAR £275

Plus P.T. £138.17.0

ANGLIA £360

Plus P.T. £181.7.0

PREFECT £395

Plus P.T. £198.17.0

ESCORT £414

Estate Car Plus P.T. £208.7.0

SQUIRE £445

Estate Car Plus P.T. £223.17.0

AND THE

'Three Graces'

NEW CONSUL £520

Plus P.T. £261.7.0

NEW ZEPHYR £580

Plus P.T. £291.7.0

NEW ZODIAC £645

*Plus P.T. £323.17.0
(Illustrated above)*

and FORD SERVICE too



Riviera of Flowers

Riviera dei fiori - Italy -

SAN REMO

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ALASSIO

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Ospedaletti

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Large bathing beaches

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Swimming-pools

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Fashionable
amusements

Hotels and Pensions for every budget

Information: ITALIAN STATE TOURIST OFFICE (E.N.I.T.),
201 Regent St., London, W.1. Ente Provinciale per il Turismo, Imperia.
And all Travel Agents.



Harrods
- of course

Circular tray in old Sheffield plate, 19" diameter, carefully restored . . . fine Victorian silver tea and coffee set, hand-chased and restored as new . . . two examples from the Silver Department at Harrods of Knightsbridge. Tel.: SLOane 1234

The NEW Austin Princess

luxury . . . but in good taste

WHAT IS in good taste is so personal a matter that we dare to mention it only because it is important.

In a big car you expect comfort; magnificent performance; discreet good looks The new Princess gives you all these, and at a price you might not think possible in a coach-built car, which includes such advanced features as power-operated steering, automatic gearbox, and servo-assisted brakes.

But, there are many reasons why you should decide to buy a Princess rather than any other big car.

One of these is that the Princess appeals to those who do not wish their choice of car to be mistaken for a display of opulence.

We believe that the new Princess is one of the finest big cars in the world. We ask you to test the accuracy of our belief with a searching trial, not just a "demonstration". Any Austin dealer will be pleased to arrange such a trial.

Vanden Plas



The Austin Motor Company Limited, Longbridge, Birmingham: Coachbuilders, Vanden Plas (England) 1923 Limited, Kingsbury Works, Kingsbury, London N.W.9

JAGUAR ANNOUNCE THE

VIII

mark eight



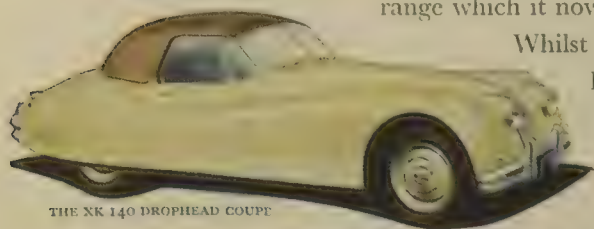
A new luxury model now joins the Jaguar range

Here to join the world-famous Mark VII, XK and 2.4 litre models, is the Mark Eight—one of the most luxurious models ever offered as a series production car. Interior furnishings, cabinet work, fitments and accessories are in the tradition of refinement and craftsmanship usually associated only with the art of specialist coachbuilders, whilst a degree of mechanical refinement has been achieved which stamps this car as outstanding even amongst the distinguished Jaguar range which it now joins.

Whilst preserving the basic lines of the Mark VII, the Mark Eight has its own distinctive

frontal appearance and is offered in a wide range of two-tone exterior colours. It is available either with Automatic Transmission or Overdrive, or with normal manually-operated gearbox. Amongst the many interior refinements are flush-folding occasional tables in the rear compartment, hand-finished polished walnut fittings, deep pile rugs and extra-deep luxurious Dunlopillo cushions upholstered in specially selected fine grain soft-tanned leather.

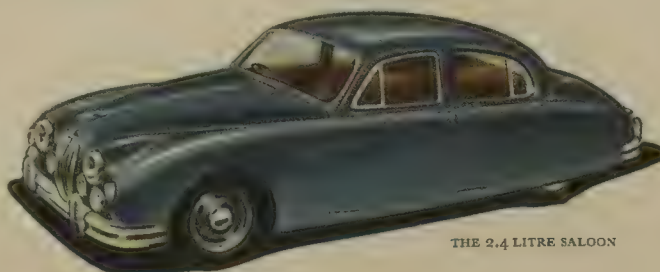
MECHANICAL ADVANCES include new cylinder head and induction system with type HD6 SU carburettors and twin exhausts. An important advance in the operation of the Automatic Transmission system is the fingertip control which enables the intermediate gear to be held indefinitely, and a new brake pedal layout permitting the use of either left or right foot.



THE XK 140 DROPHEAD COUPE

The current range of models continues for 1957 :—

The Mark VII 3½ litre Saloon, with Automatic Transmission (*now* with new fingertip control as Mark Eight), Overdrive or normal gearbox.
The 2.4 litre Saloon, Special Equipment and standard models.
The XK 140 3½ litre Open Sports. The XK 140 3½ litre Fixed Head Coupe. The XK 140 3½ litre Drophead Coupe.
The 'D' type 3½ litre Competition Model.



THE 2.4 LITRE SALOON

VISIT STAND 152 EARLS COURT

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SATURDAY, OCTOBER 20, 1956.



HIS LAST QUESTIONS BEFORE HIS FATHER'S DEPARTURE: PRINCE CHARLES AT LONDON AIRPORT, WHEN THE DUKE OF EDINBURGH LEFT ON OCTOBER 15 FOR HIS 35,000-MILE COMMONWEALTH TOUR.

On October 15 the Queen with the Duke of Cornwall and Princess Anne drove from Windsor with the Duke of Edinburgh to see him depart on the first stage of his 35,000-mile and nearly four-month-long Commonwealth tour. Members of the Government and Commonwealth High Commissioners were also present for the Duke's departure in the B.O.A.C. Argonaut "Ajax" for Mombasa. At Mombasa the Duke was to board the Royal Yacht *Britannia*,

in which he would sail for Ceylon. On November 22 he is to open the Olympic Games at Melbourne; and in the course of his tour he will visit Ceylon, Singapore, New Guinea, Australia and New Zealand. These are the main points of his tour; but it will also include short stops at Seychelles and a number of lonely islands in the South Pacific and the South Atlantic—often places which have never before been visited by a member of the Royal family.

Postage—Inland, 3d.; Canada, 1½d.; Elsewhere Abroad, 3½d. (These rates apply as The Illustrated London News is registered at the G.P.O. as a newspaper.)



By ARTHUR BRYANT.

"I HAVE," Thackeray wrote in *Punch* more than a century ago, "(and for this gift I congratulate myself with a Deep and Abiding Thankfulness) an eye for a Snob. If the Truthful is the Beautiful, it is Beautiful to study even the Snobbish; to track Snobs through history, as certain little dogs in Hampshire hunt out truffles; to sink shafts in society and come upon rich veins of Snob-ore. Snobbishness is like Death in a quotation from Horace, which I hope you never have heard, 'beating with equal foot at poor men's doors, and kicking at the gates of Emperors.' It is a great mistake to judge of Snobs lightly, and think they exist among the lower classes merely. An immense percentage of Snobs, I believe, is to be found in every rank of this mortal life. You must not judge hastily or vulgarly of Snobs; to do so shows that you are yourself a Snob. I myself have been taken for one."

For snobs, like the poor, are always with us. The only things that change—and this applies, too, to poverty—are the subjects of snobbery. A hundred and twenty years ago, when Thackeray wrote, the British people were snobbish about lords and their relations; Lady Catherine de Bourgh was still in the ascendant, and we were a nation of flunkeys. It did not stop us from being stalwart fighters, industrious businessmen, ingenious mechanics, fine scholars, tough navvies, devout churchgoers, God-fearing and law-abiding citizens and all the other things we claimed, not without justice, as a people to be. But we couldn't resist talking about lords and, if we were fortunate enough to know any, associating with them whenever we could. Even when I was a child at the beginning of the present century, dukes and marquises, earls and viscounts, and even humble barons, could give, and did give, an immense amount of pleasure to those who were privileged to enjoy their company, even at second hand. I can well recall my own delight, though a most carefully secreted one, when, in the course of my seventh birthday party, a small girl who was an Honourable kissed me, while playing "general post," behind a conveniently large armchair; much as I relished the kiss for its own sake, the fact that it was bestowed by a young lady with such a distinguishing mark before her name gave me a glow of happiness almost to a poet's ecstasy. Wild horses would not have caused me to tell even my nearest and dearest of that clandestine, treasured kiss—not until now, indeed, have I ever done so!—yet I longed for the honour done me to be known; it made me, I felt, almost as good as a lord myself. I remember a little later on—for I was a precocious boy—stumbling with delight on that passage in Charles Lamb where he tells his friend, Thomas Manning, of how he had published or proposed publishing a little book for children on titles of honour. "To give them some idea," he wrote, "of the difference of rank and gradual rising, I have made a little scale, supposing myself to receive the following various accessions of dignity from the King, who is the fountain of honour—As at first, 1, Mr. C. Lamb; 2, C. Lamb, Esq.; 3, Sir C. Lamb, Bart.; 4, Baron Lamb of Stamford; 5, Viscount Lamb; 6, Earl Lamb; 7, Marquis Lamb; 8, Duke Lamb. It would look like quibbling to carry it on further, and especially as it is not necessary for children to be beyond the ordinary titles of sub-regal dignity in our own country, otherwise I have sometimes in my dreams imagined myself still advancing, as 9th, King Lamb; 10th, Emperor Lamb; 11th, Pope Innocent, higher than which is nothing but the Lamb of God." My own childish dreams were similarly aspiring.

Much has changed in the past fifty years, and one can be sure no one would kiss or want to kiss me now. And were a lady to do so, the fact that she was

also an Honourable or even an earl's daughter would add nothing whatever to the pleasure and honour conferred. Other snobberies have now taken the place of the old, and, though perhaps the craze for perambulating historic houses has a little restored the discarded aristocracy to popular favour, the heroes and heroines of stage and television and the glossy fashion photograph far surpass them in glamour appeal. Unfortunately—I suppose it is a sign of age—they have no appeal for me, and if the entire cast of the "Archers" or the most rapturous and acclaimed model or Panel Princess, or even the great Mr. Harding himself were to drop in to dinner, I should derive no other enjoyment from the occasion but that of their honest company and the dinner itself. Time, in fact, has deprived me of the happy snobberies

of my youth without giving me any others to take their place. There is almost nothing, I find, I can now look up to! Even the man who has a grander or new car—and almost every man has—inspires no envy or admiration in my dull, egalitarian breast. I have no wish to buy a better and boast of it, which is perhaps as well, as under our present system of taxation it is quite clear that I shall never be able to buy a new one at all. All that a car is to me is a means of transport; what it looks like and what its place, and its owner's, in the scale of car precedence means nothing to me at all. The finer shades of social distinction and pride are all lost on me. Through advancing years and a kind of spiritual inertia, I have strayed inadvertently into that horrible paradise, the Marxist classless society. I can distinguish no longer between the social gradations of my fellow men and women. Everyone, including myself, appears to me now to belong to the same class, and a very low and "common" one at that!

Fortunately, the fate that has befallen me has not befallen my country. She may have given away her Empire, lost her trade and naval ascendancy, been robbed, insulted and kicked from pillar to post by a pack of young Egyptian colonels and majors, but she has preserved, at least, her ancient, widespread, deeply-founded national delight in snobbery. One has only to read the daily newspapers—the surest index of popular taste—to see how much pleasure the English take in it, more, indeed, proportionately than ever before. Gone from our national organs are the long reports of parliamentary debates and the immense leading articles in which great political and moral questions were solemnly canvassed; instead, their place is taken by snappy, half-envious, slightly impertinent and wholly reverent paragraphs about some Royal Duke's coming-out party and who was present at it; the liking of some young man about town or his "modelling" escort for "rock 'n' roll" or the "cancan"; the doings on the Mediterranean-cruising yacht of some motor magnate or successful pools-promoter, the number of rooms in his country house and the horse-power and price of his Rolls or Bentley; the domestic life and felicitous of some popular spin bowler or television comedian. For a nation of inveterate snobs new presbyter is but old priest writ large and the golden calf is still gleaming on the altar. It may no longer have a coronet on its head, and the moth has gone into our fathers' and mothers' ermine. But, though the old idol wears a different garb, there prostrated before it, rumps quivering happily in the air, is a nation of snobs! The industrious Fabians and reformers have opened wide the gates of the classless society to us, and Mr. Gaitskell stands at the portal trumpeting invitingly, but no sooner have our elected leaders destroyed one class than the British people erect another in its place and acclaim with enthusiasm the gulf of adulation that divides us from the favoured subjects of our idolatry.

A HUNDRED YEARS AGO: REPRODUCTIONS AND QUOTATIONS FROM "THE ILLUSTRATED LONDON NEWS" OF OCTOBER 18, 1856.



"SLAUGHTER BRIDGE," NEAR CAMELFORD.



"KING ARTHUR'S GRAVE," NEAR CAMELFORD.

"Our island abounds with sites associated with the fame of this celebrated British chief, whether he be a real or imaginary person. The accompanying picturesque vignettes . . . represent two of these historic localities in Cornwall, where Arthur closed his chivalric career. First is Slaughter Bridge, so called from its having been the scene of two desperate battles—one between King Arthur and his nephew Mordred, in 542; and the other between the Britons and the Saxons, in 823. It lies about one mile north of Camelford, on the river Camel and three miles east of the renowned King Arthur's Castle, and St. Knighton's Kieve, at Tintagel. Here, tradition says, King Arthur was mortally wounded by Mordred. . . . At about 150 yards north-east on the same river tradition points to a spot as "King Arthur's Grave," where temporarily his remains were deposited, and removed thence to Glastonbury for interment." (It is perhaps of interest to note that Tennyson's "Morte d'Arthur" was first privately printed in 1842, two Arthurian poems were privately printed in 1857, and the first series of "Idylls of the King" was at last published in 1859.)



ENJOYING THE BLACK BABY'S BATHTIME: A DELIGHTFUL MOMENT DURING PRINCESS MARGARET'S VISIT TO THE AFRICAN SECONDARY SCHOOL AT TABORA, TANGANYIKA, ON OCTOBER 13.

Bathtime for John Ramadhani of Tabora, on October 13, was unusual, to say the least of it. To be the "guinea-pig" for a mothercraft training lesson cannot be every baby's idea of bliss. Add to this the excitement of a Royal visit at bathtime and the whole affair becomes positively dangerous. But apparently the excitement did not make the young student's hand slip, and when Princess Margaret appeared on the scene baby John was still so intrigued

by the soap-dish that for Royal visitor, students and photographer alike he provided the happy and glistening centrepiece of one of the many charming informal moments which have arisen during the Princess's tour of Tanganyika. It is at moments such as this that Princess Margaret so readily wins the hearts of her sister's peoples with a happy smile which succeeds in putting all—even a baby in the bathtub—at their ease.

THE PRINCESS IN TANGANYIKA: SCENES AFTER HER ARRIVAL AT DAR-ES-SALAAM; AND THE GREAT BARAZA.



AFTER HER ARRIVAL AT DAR-ES-SALAAM: PRINCESS MARGARET STANDING ON A DAIS AT THE QUAYSIDE WITH THE GOVERNOR, SIR EDWARD TWINING.



A COLOURFUL WELCOME FOR THE PRINCESS: MEN AND WOMEN OF A TANGANYIKAN TRIBE DANCING AT THE BARAZA (A TRIBAL GATHERING) HELD ON THE OUTSKIRTS OF DAR-ES-SALAAM.



PIROUETTING ABOVE THE CROWDS: STILT-DANCERS OF THE MAKONDE TRIBE WHO DELIGHTED PRINCESS MARGARET.



PRINCESS MARGARET INSPECTING A PLAQUE COMMEMORATING HER OPENING OF THE DEEP-WATER BERTHS.



IN THE GROUNDS OF GOVERNMENT HOUSE: PRINCESS MARGARET ABOUT TO SIGN AN AUTOGRAPH BOOK FOR A LITTLE DANCER.



ENCIRCLED BY POLICE AND OFFICIALS: PRINCESS MARGARET WALKING ACROSS THE PARADE-GROUND DURING THE BARAZA AT DAR-ES-SALAAM.



LINING THE ROUTE WHEN THE PRINCESS ARRIVED AT DAR-ES-SALAAM: MASAI TRIBESMEN AND YOUNGSTERS.

On October 8 Princess Margaret disembarked at Dar-es-Salaam from the Royal yacht *Britannia* at the beginning of her ten-day visit to Tanganyika. She was met by the Governor of Tanganyika, Sir Edward Twining, and Lady Twining, M. Henri Cornelis, the Vice-Governor-General of the Belgian Congo, and others. After inspecting a detachment of the King's African Rifles drawn up at the quayside, the Princess took her place on a dais, where she listened to speeches of welcome. Princess Margaret officially opened the new

deep-water berths and afterwards unveiled a commemorative plaque on the quay before she drove to Government House along streets lined with cheering crowds waving flags. On October 9 the Princess received an enthusiastic welcome when she attended a baraza—a tribal gathering—in a huge arena on the outskirts of Dar-es-Salaam. The Princess walked from her open car to obtain a closer view of groups of the dancers among the 65,000 tribesmen who had gathered to do her honour from all parts of Tanganyika.

PRINCESS MARGARET IN TANGANYIKA: SCENES AT THE TABORA BARAZA.



WAITING TO SEE PRINCESS MARGARET: AN AFRICAN AT THE TABORA BARAZA WEARING AN INGENUOUSLY CONTRIVED HEADRESS INCORPORATING GAILY-COLOURED TEA-TOWELS.



DRESSED IN "UNIFORM" AND CARRYING TOY RIFLES: WOMEN OF THE WALELE MAMA DANCE CLUB WHO GREETED PRINCESS MARGARET AT TABORA.



ON THE PARADE-GROUND AT TABORA: AN AFRICAN WEARING A HORNED HEADRESS OF HIS OWN DESIGN SURMOUNTED BY A KITCHEN KETTLE.

ON October 10 Princess Margaret arrived in Tanga by air from Dar-es-Salaam for a one-day visit, during which she visited a hospital and attended an African tribal gathering. Before returning to Dar-es-Salaam the Princess was the guest of honour at a luncheon given by the Tanganyika Sisal Growers' Association. On October 11 the Princess fulfilled a large number of engagements in Dar-es-Salaam, and on October 12 she flew into the interior of Tanganyika and visited two isolated European settlements at Mbeya and Sao Hill. The following day, October 13, found the Royal visitor at Tabora, where she was greeted at a baraza (tribal gathering) by over 40,000 Africans from many parts of the Central and Western Province. Here hundreds of Wagogo warriors, armed with spears and gaily-coloured shields, staged a mock battle in honour of the Princess, who left her car to approach them more closely. Later a long line of chiefs passed before the Princess, bearing gifts and presenting her with loyal addresses. After the baraza the Princess went to Mwanza, where she spent the week-end at "The Fort," the Commissioner's house overlooking Lake Victoria. On Sunday, after attending Divine Service at St. Christopher's Church, the Princess spent a quiet afternoon and evening which were free from official engagements.



A SEEMINGLY FEARSOME WELCOME WHICH DELIGHTED THE PRINCESS: WAGOGO WARRIORS KNEELING IN OBEISANCE BEHIND THEIR SHIELDS AS PRINCESS MARGARET WALKS BY.



SPORTING A COLOURFUL ADDITION TO HIS HEADRESS IN HONOUR OF THE ROYAL VISIT: AN AFRICAN AT THE TABORA TRIBAL GATHERING.



TIME FOR A QUICK SMOKE: A GAILY-PAINTED DANCER SMOKES HER PIPE BEFORE PERFORMING FOR THE PRINCESS AT DAR-ES-SALAAM.



WEARING THEIR BEST CEREMONIAL CLOTHES AND WHITE CLAY FACE MAKE-UP: AFRICAN WOMEN ON THE PARADE-GROUND AT THE TABORA BARAZA.

SERIOUS RIOTING IN HONG KONG.



WHERE THE RIOTING IN KOWLOON, HONG KONG, STARTED ON OCTOBER 10: A POLICE RIOT SQUAD STANDING BY IN THE RESETTLEMENT AREA WHICH WAS LITTERED WITH CHARRED FURNITURE AND DOCUMENTS.



AS SMOKE POURS FROM ONE OF THE CARS OVERTURNED AND FIRED BY RIOTERS, CHINESE BYSTANDERS WATCH APPREHENSIVELY: A TYPICAL SCENE IN KOWLOON DURING THE TWO DAYS OF RIOTING.



A TAXI DRIVER DIES IN HIS BLAZING VEHICLE TO WHICH A MOB HAD SET FIRE. THE PASSENGERS, A SWISS CONSULAR OFFICIAL AND HIS WIFE, WHO DIED OF HER INJURIES, WERE DRAGGED OUT BY POLICE. [Radio Photograph.]

AS the result of an incident in the resettlement area at Li Cheng-uk, Kowloon, on October 10, which was the Chinese Nationalist Day under the Nationalists, extensive rioting broke out in Kowloon and other areas of Hong Kong. It is believed that deliberate troublemakers—from the gangster and hooligan elements of the colony—took the opportunity of moving among the crowds and inciting them to further outrages. Mr. E. B. David, the officer administering the Government, appealed to curious bystanders to return to their homes. He warned the criminal element that if they continued their lawless behaviour they took the risk of being shot. A curfew was imposed on the evening of October 11 and remained in force throughout the next day, during which quiet was gradually restored. At the time of writing, the known civilian casualties were 45 dead and 358 injured. By the evening of October 13 more than 3000 arrests had been made.

"OPERATION SPARROWHAWK" IN CYPRUS.

"OPERATION SPARROWHAWK"—a nine-day drive against Eoka terrorists in the Kyrenia mountains of Cyprus—ended on October 11. The 16th Independent Parachute Brigade Group and supporting troops—some 2500 in all—made an intensive search of over 200 square miles of rough countryside in an effort to wipe out some of the terrorist gangs who were known to be based in this area. The most important capture was that of a complete mountain terrorist group and its leader. They were found in a concealed chamber in a barn on a large isolated farm, which had already been unsuccessfully searched on several previous occasions. In addition, twenty-five members of Eoka village groups were captured as well as several caches of weapons and equipment. More than fifty people were detained for questioning. Meanwhile, the terrorists themselves remained active. Among their victims was an R.A.F. man who was killed in an ambush on October 7.



CRAWLING OUT OF A TERRORIST HIDEOUT: A PARATROOPER WHO HELPED IN THE DISCOVERY OF A MOUNTAIN TERRORIST GROUP ON A LONELY FARM.



LAI D OUT IN TRUE MILITARY FASHION: SOME OF THE WEAPONS AND EQUIPMENT CAPTURED DURING "OPERATION SPARROWHAWK" WHICH ENDED ON OCT. 11.



TYPICAL OF THE TERRORIST HIDEOUTS IN THE MOUNTAINS OF CYPRUS: THE CAREFULLY CONCEALED ENTRANCE TO A CAVE BEING SEARCHED BY PARATROOPERS. THIS CAVE AND OTHERS WHICH SHOWED SIGNS OF RECENT OCCUPATION, WERE BLOWN UP AFTER BEING SEARCHED.

THE CONSERVATIVE PARTY CONFERENCE: ENTHUSIASM AND ORATORY.



ENTHUSIASTIC APPLAUSE FOR SIR ANTHONY EDEN AT LLANDUDNO: DELEGATES CLAP THE PRIME MINISTER AFTER HIS SPEECH ON OCTOBER 13.



A POWERFUL SPEECH BY MR. R. A. BUTLER: THE LORD PRIVY SEAL SPEAKING ON OCTOBER 11, THE FIRST DAY OF THE CONFERENCE.



THE CHANCELLOR OF THE EXCHEQUER IN OPTIMISTIC MOOD: MR. MACMILLAN PRESSES HOME A POINT DURING HIS SPEECH ON OCTOBER 12.



REPLYING TO A DEBATE ON THE DEATH PENALTY: THE HOME SECRETARY, MAJOR LLOYD-GEORGE, SPEAKING IN FAVOUR OF RETAINING THE DEATH PENALTY.

The annual conference of the Conservative Party opened at Llandudno on October 11. The last of this year's Party conferences was also the largest and was attended by some 4000 delegates. One of the main events of the opening session was the announcement by Mr. Duncan Sandys, Minister of Housing and Local Government, that the Government had decided to abolish rent control by stages. Previously there had been only one dissident to the Executive's emergency resolution endorsing the Government's policy throughout the Suez crisis. Mr. R. A. Butler, the Lord Privy Seal, distinguished himself in his speech replying to a debate criticising the Government's

policy and public relations. The second day of the conference saw debates on the economic situation, taxation, industrial relations, agriculture, capital punishment, education and roads. The highlight of this crowded day was the Chancellor of the Exchequer's optimistic speech on economic affairs. At the conclusion of the conference on October 13 the Prime Minister addressed a rally which applauded him most enthusiastically, both before and after his speech. Sir Anthony warned the conference against over-optimism on Suez, and made a strongly-worded reply to the Opposition's criticisms of the Government's course of action during the Suez crisis.

FOR VALOUR AND SERVICE—A STANDARD WORK ON BRITISH AWARDS.

"Awards of Honour. The Orders, Decorations, Medals and Awards of Great Britain and the Commonwealth from Edward III to Elizabeth II."
By CAPTAIN ARTHUR JOCELYN, C.V.O.*

An Appreciation by SIR JOHN SQUIRE.

CAPTAIN JOCELYN'S massive and nobly-produced book is dedicated, by gracious permission, to her Majesty, and has a brief preface by Lord Mountbatten, whose interest in the subject is more than casual. His father, that great sailor who preceded him in his present office, formed, he says, "one of the finest collections of naval medals, and was a recognised authority on the subject. In his lifetime he published two volumes entitled 'Naval Medals.' He had completed the manuscript for his third and final volume just before his death and I had the honour of arranging for its publication." He goes on to say that "this is the most ambitious and comprehensive work I have ever seen on this fascinating subject." This comment will surprise nobody who reads the book. "It takes in," as he says, "all awards of Honour, Naval, Military, Air Force and Civil for all parts of the British Commonwealth." And its tentacles embrace not merely those dignities, orders and decorations which are awarded under governmental auspices. The annotated list of honours opens, as would naturally be expected, with the Order of the Garter—the legendary origin of which, by the way, Captain Jocelyn dismisses as a facetious invention, probably French. But, after a long traverse of robes, insignia, medals, clasps, ribands and titular legends of all kinds and degrees, we come at last to "Miscellaneous Decorations," which may be won and worn by humble citizens who, like most of us, could not possibly aspire to the Garter or the Thistle—to which latter order, I seem to remember, Disraeli refusing to recommend the promotion of an august but obtuse Scots Peer on the ground that if he were given the Thistle he would eat it.

Amongst these Miscellaneous Decorations are Lloyd's Services Medal 1913, which is "a reward for services of a general character deserving of recognition," and on the Obverse of which is "a representation of Neptune in a chariot, drawn by four spirited horses." There is (I suppose this will come as news to most people as it did to me) the London County Council's Medal for Good Service. Of this there have been two versions. The Obverse of the first bore "Firemen mounted on a fire engine drawn by two spirited horses"; that on the second (1923) "Draped figure of London, standing, holding in her right hand a palm branch, her left hand resting on the top of a shield. At her feet on the left are palm leaves"—which latter seems to me a glorification rather of the L.C.C. than of its gallant firemen. Another municipal award here recorded—and it may become a rare piece for future collectors of the numismatic kind—is the Birmingham Water Guard Medal. Of this we are told that "The necessity of protecting the City and district water supply against malicious interference and contamination

by enemy agents was the reason for the institution of this Medal in 1917, as a reward for those who had guarded the reservoirs and waterworks during the 1914-18 War." Doubtless the Water Guard had its arduous and endurances, on dark, cold nights, blowing on the finger-nails of its mittened hands and longing for a spy to hold up at the bayonet's point. They certainly deserved a medal. But it wouldn't have taken a Pisanello, or even a Wyon, to produce for them a more imaginative design than the artistic genius of Birmingham evolved for them. The Obverse of their medal was "The City Arms [possibly Small Arms ?] surrounded by the words: Birmingham City Constabulary," and the Reverse a "Representation of a water tower, and below:

Towards the end Captain Jocelyn, thorough to the last page, gives particulars of the Liverpool Police Good Service Medal, the Commissionaire's Corps Medals of Merit ("awarded in silver and bronze by the Corps of Commissionaires for fifteen and twenty years' service combined with thrift") and the Royal Society for the Prevention of Cruelty to Animals Meritorious Service Medal. That is a far cry from the K.G., though not perhaps such a far cry from the V.C., so often awarded for generous self-sacrifice, and its Obverse is: "A female figure holding a wreath in each hand, with the left hand extended. On the right is a child with her arms round the neck of a kneeling horse, and behind the horse are a pony, dog and sheep. The inscription round the circumference

reads: The Royal Society for the Prevention of Cruelty to Animals." Whether Edward III would have approved of that sort of medal I know not; but, if the chroniclers are to be believed, his compassionate wife, Philippa of Hainault, would have been as much against Cruelty to Animals as she was against Cruelty to Men.

Between the Garter and the R.S.P.C.A. Captain Jocelyn covers, most painstakingly, a vast area of ground. The Quebec Medal is here recorded; the Best Shot Medal Indian Army; and a number of individual awards. Pre-eminent amongst these is the Duke of Wellington's Gold Collar and Cross which was awarded by George IV to the man who saved us all. But also in the list is Lieutenant Latham's Gold Medal for the Battle of Albuhera. The description of his fight for the Colours of The Buffs is almost too painful to transcribe: time came when Colours were not taken into action, for men died so unnecessarily to save them. Latham of The Buffs lost an arm, his nose, and half of his face in his fight against French and Polish horsemen (the Poles, at that time, had been deluded by Napoleon into the notion that he was fighting for their freedom), but he saved the Colours and lived to receive the medal specially struck for him.

Questions arise on almost every point of this book. For instance, the First Battalion the Royal Dublin Fusiliers are recorded as having been formed in 1668, but the Second Battalion in 1661, seven years before them; the later-founded unit becoming the 102nd Foot and the earlier the

103rd. I suppose that there is an explanation for this sort of thing, and that regimental historians have it all sorted out. But my one grumble against this superb work is that, for all his talk about medals, Captain Jocelyn doesn't reproduce them. There are, in his book, countless beautifully-reproduced, in all the hues of the rainbow, ribands: but he doesn't give us the medals.

To suggest that he should produce a later edition of this book, at twice the price, with medals shown instead of merely ribands, may seem bold and extravagant. But medals are, or may be, things of beauty and of record, and ribands are merely arrangements of hues, sometimes symbolic and sometimes merely chancy.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 674 of this issue.



SPECIALLY MADE FOR QUEEN VICTORIA BETWEEN 1840 AND 1844: QUEEN VICTORIA'S UNIQUE GARTER COLLAR, WHICH HAS ALTERNATE RED AND WHITE ROSES.

Queen Victoria's Garter Collar is of unique interest, since it was designed according to the Statutes of Henry VIII (which are still in existence) which prescribed that "the Badges have alternately, a Red-rose within a White, and a White-rose within a Red, surrounded by the Garter and Motto." It is curious to note that Henry VIII never wore this Collar of his own designing, nor did any subsequent Sovereign or Knight Companion until Queen Victoria, who had the one, shown above, specially made for her in 1840-44. In his "History of the Order of the Garter," Ashmole notes in 1672 the Red Rose as an error (altered by the Statutes in 1544) but, with the exception of Queen Victoria's Collar, the Collar has been made with the Red Rose to this day. Queen Victoria's Garter Collar is preserved at Windsor Castle.

Illustration reproduced from the book "Awards of Honour"; by courtesy of the publishers, A. and C. Black.

1917-1918 Water Works Guard, the whole encircled by the words: The Birmingham Corporation." The water tower is in the old heraldic tradition; and I am not suggesting that the designer of the medal should have emblematically drawn a naiad shielding herself against hosts of bacilli. But the wording is really rather too localised. The fact that Birmingham was in England, Great Britain, and the Empire, is not even indicated. Anybody, not otherwise instructed, might think that the war was "Brummagen contra Mundum." Oddly enough, we had that in the first year of the later war, and it didn't work. However, it may have been a consolation to the recipients of this bronze adornment, that the riband (the spelling is optional, but I use Captain Jocelyn's) was "Moiré, pale blue."

* "Awards of Honour. The Orders, Decorations, Medals and Awards of Great Britain and the Commonwealth from Edward III to Elizabeth II." By Captain Arthur Jocelyn, C.V.O. With a Foreword by the Earl Mountbatten of Burma, K.G., G.C.B., G.C.S.I., G.C.I.E., G.C.V.O., D.S.O. Illustrated. (A. and C. Black; 7 guineas.)



A SEVENTEENTH-CENTURY POPE IS BEATIFIED IN ROME: THE SCENE BEFORE THE ALTAR OF ST. PETER'S CHAIR IN THE GREAT BASILICA OF ST. PETER'S DURING THE MORNING CEREMONY WHEN THE BEATIFICATION DECREE WAS READ.

On Sunday, October 7, Pope Innocent XI, the "Great Reformer" and the Pope who marshalled the Christian forces to defeat the Turks at the gates of Vienna, was solemnly beatified and venerated at two ceremonies in St. Peter's Basilica, in Rome. During the morning ceremony the Pope broadcast a eulogy of Innocent XI, in which he described him as "one of the outstanding Popes of the Roman Church." Pope Innocent XI, who was elected in 1676 and died in 1689, is only the third Sovereign Pontiff reigning in the past 500 years who has been declared Blessed. The others are

St. Pius V and St. Pius X. This photograph captures something of the magnificence of the scene in St. Peter's, where ten Cardinals, some fifty Archbishops and Bishops and a congregation numbering many thousands, heard the Holy Father's words and saw, beneath the 10,000 lights of the chandeliers around the altar, the crystal casket containing the relics of the newly-beatified Pope. In the evening the Holy Father went to venerate the relics of his predecessor in St. Peter's and after the ceremony he received members of the princely Odescalchi family, to which Pope Innocent belonged.

A WINDOW ON THE WORLD. BACKGROUND TO A CRIMEAN HOLIDAY.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

THE sudden visit of President Tito to the Crimea caused the usual flood of speculation which occurs after every unexpected event in the Communist countries. The obvious haste in which he set out was the main reason for the intense interest created by the visit. Had it been announced some time in advance there would have been far less excitement, for the season was favourable to a short sojourn in Yalta. This time the experts did not follow as many lines as they frequently have in the past, over the fall of Beria, for example, or, still more to the point, the expulsion of President Tito himself from the Cominform. The object of the visit was hardly open to doubt. Comment has concerned itself with lights and shades, not with the substance of the talks at Yalta.

The almost universal interpretation of this affair has been that it has been concerned with the relations between Soviet Russia and the other Communist countries of eastern Europe, all of which, with the exception of Yugoslavia, have been known since the war as "satellites," though Czechoslovakia avoided becoming one for some time. Mr. Dulles put the State Department view with clarity. He said that the attitude of Russia to the satellites had caused serious problems; since Stalin's death, forces had been set in motion which Russia would not venture to repress but which she had no desire to encourage; he had no reason to suppose that Tito thought there should be a return to the greater dependence of the satellites on Russia which was formerly enforced.

However, discussion of problems does not necessarily imply the presence of differences. It may be only for the purpose of arranging details when there is already a broad measure of agreement. This cannot have been the case here. There are differences. They have been mentioned by Yugoslav spokesmen, though with the pretence that they are not of great significance. The conclusion must be that Russia has been hesitating whether or not to accord to the satellites as much freedom and initiative as they would like to have and that Tito has been called in as representing an independent point of view. If so, he must be flattered. He has always fancied the august rôle of arbiter standing outside the mêlée, maintaining his own independence and proffering advice from the store of his experience to those with less of that commodity and more prejudice.

One other explanation, or partial explanation, for Tito's trip was that it had something to do with the Suez Canal crisis. Russia, we have been told, was afraid that Britain and France were "going to war" and was considering whether she ought to take vigorous action on the other side; President Tito, as one better acquainted with Western ideology, went to urge that nothing rash should be done. I cannot pretend to have evidence that this is a false interpretation, but on the basis of probabilities it appears absurd. This is not to say that it has not been possible to find time for a chat about the Suez Canal or that this has been particularly friendly to Britain and France. That it was the main subject of the conference I refuse to believe. I doubt whether those responsible for the story feel happy about it now.

When Tito broke with Stalinist Russia his name was mud with the satellite Governments. We need not pause to ask what was the part played by jealousy, as opposed to that of outraged virtue, in their condemnation. Troops manoeuvred provocatively within the Hungarian and Bulgarian frontiers, though I do not recall that Rumania was involved in these demonstrations. Yet there is no doubt that Tito's

independence was applauded in many quarters—which did not stress the fact that he had pleaded to be taken back into the fold after having been thrown out of it. At first, most observers expected that he would be struck down. His survival increased the admiration felt for him. The proverb that nothing succeeds like success is a sound one. And since the disavowal of Stalinism in Russia Tito's stock in the satellites has risen higher still.

Poland is one of the countries where the official view seems to have gone farthest to meet the sentiments of Tito's admirers, who are well represented among the young. About the end of September a Polish parliamentary deputation returned to Warsaw after a visit to Belgrade. It paid strong tributes to Tito's "independent thinking," which was not considered a virtue in the past. One speaker went further. He said that Yugoslav experience was likely to prove valuable to Poland. He could not say that Yugoslavia's standard of living was high since it is one of the lowest in eastern Europe and very far below that of Czechoslovakia, but he eulogised the seamliness of life and the cleanliness of the cities. All this is highly significant.

Direct evidence that another Communist country is involved has appeared. On or about October 1 a representative of the Communist Party of Hungary joined the holidaymakers at Yalta. Signs of the withdrawal of Soviet Russian troops from Hungary have been seen. Everyone is entitled to make his own assessment of these moves, as indeed of all post-Stalinist policy; mine is that Soviet Russia is not only less inclined to go to war but also more convinced that the last word in war would lie with nuclear weapons and that the importance of holding advanced land forces on satellite soil has therefore lessened.

It has been hinted that even yearnings for some slight advance in the direction of democratic government have been aroused in the satellite countries. This would indeed be bold "rethinking," and the Poznan revolt suggests that it would be so dangerous to the Governments concerned that they are most unlikely to entertain the idea. In any case, their patron and model, President Tito, has not himself got as far as that yet. He has talked about it, but he remains as much of a dictator as ever. He dealt firmly, though it must be said decently and mildly, with some deviation in high places not long ago, a form of deviation which in a democratic country would hardly have been recognised as such. Whatever may happen, self-government is unlikely, even the smallest measure of it. It has no place in Communist philosophy.

It is pretty certain that further light will be shed on the Crimean discussions. At present, though we may feel certain about their subject, we do not know how they have worked out. Clearly, as I have said, there have been differences, which may not have been confined to the views of Russia and Yugoslavia but have extended to members of the Russian Government. We cannot imagine that zeal for the present post-Stalinist policy is equally warm in the breast of every member of it. Until we have testimony that Russia has not retreated from her more liberal standpoint and that the more practical and clear-minded leaders have not suffered a setback, it is difficult to say whether or not these talks are to be taken as a good sign.

There lies the doubtful point; the fact that there were differences and that no information is available as to which view prevailed or whether there was a compromise. The translation of the ideas of Mr. Dulles into hard cash will be interesting to watch. Before these lines appear, the President will have decided whether or not Yugoslavia is to receive further American aid. Congress left it open to him to cut it off if he received evidence that Yugoslavia had joined the ranks of "aggressive Communism." I feel pretty sure that she has not. But we want to hear something more, whether President Tito has received a rebuff or chalked up another point in his central policy.



A MICROPHONE BEING RAISED TO ONE OF THE WINDOWS IN THE ITALIAN SCHOOL WHILE TWO ARMED MADMEN WITH EXPLOSIVES HELD TEACHERS AND PUPILS TO RANSOM.



AFTER THE POLICE HAD FINALLY SUCCEEDED IN ENTERING THE SCHOOL: ONE OF THE TWO MAD GUNMEN, BOTH OF WHOM WERE WOUNDED, BEING REMOVED UNDER ARREST.

On October 10 two Italian brothers, one recently released from a criminal lunatic asylum and the other an imbecile, who were armed, and equipped with high-explosive and acid, held to ransom for about six hours the young pupils and three women teachers of a small school near Milan. The men at first demanded £120,000 for the lives of their hostages. Finally the police were able to enter the building, although one civilian was killed while helping them to do so. The gunmen, one of whom was injured, were removed under arrest. Parents and onlookers are reported to have attempted to lynch one of the men as he left under arrest. Further illustrations appear opposite.

A SCHOOL HELD TO RANSOM BY TWO ARMED MADMEN: AN ITALIAN DRAMA.



ONE OF THE TWO ARMED MADMEN WITH TWO OF THE WOMEN TEACHERS: A SCENE IN THE SCHOOL BEFORE POLICE SUCCEEDED IN ENTERING THE BUILDING.



A STRIKING PHOTOGRAPH: ONE OF THE TWO MADMEN THREATENING A TEACHER WITH WHAT APPEARS TO BE A BROKEN BOTTLE.



DURING THE SIX HOURS' TERRORISATION: ONE OF THE TEACHERS, WITH WRISTS BOUND, AND SOME OF THE SCHOOLCHILDREN.



ONE OF THE MADMEN, TWO OF THE BOUND TEACHERS AND ONE OF THE CHILDREN, WHO APPEARS TO BE RESIGNED TO THE SITUATION.



BRANDISHING HIS GUN, ONE OF THE INSANE BROTHERS DEFIES THE POLICE AND PARENTS OUTSIDE. THE CHILDREN APPEAR UNPERTURBED.

On October 10, two brothers, Arturo and Osvaldo Santato, armed with guns and high explosive, entered a small school at Terrazano, near Milan, tied up the women teachers and locked the doors. They then shouted from the windows that they would kill the children unless paid a ransom worth £120,000. Arturo, aged twenty-seven, was recently released from an Italian lunatic asylum, and Osvaldo is said to be an idiot dominated by his brother. Police and carabinieri, with armoured and riot cars, came from the near-by district and surrounded the school. A priest and the sister of the two men tried in vain to reason with them. At one stage the men demanded food,



AFTER SIX HOURS OF GREAT ANXIETY: PARENTS RE-UNITED WITH THEIR CHILDREN OUTSIDE THE SCHOOL GATES.

an electric cooker and a television set, which, on the advice of psychiatrists, were provided. After six hours the police managed to enter the school, while one of the men was being tackled by Signorina Paola Susini. A civilian, Santo Zennaro, was shot dead while helping the police to enter. His family have since been paid £29 by the Italian committee of the Carnegie Foundation. When the school was finally entered, parents, who had been waiting anxiously, broke through a police cordon and rushed to meet their children. Both brothers were wounded and were removed under arrest, and an inquiry is to be held on the circumstances in which Arturo was released from the asylum.

FILMING THE STRANGE ANIMALS AND BIRDS OF THE GALAPAGOS ISLANDS.



SEA-LIONS AS FILM STARS. LIKE ALL THE ANIMALS IN THE GALAPAGOS, THEY PROVED TAME AND EVEN AFFECTIONATE TOWARDS THE PHOTOGRAPHERS.



POSING FOR A PORTRAIT AT THE CLOSEST OF RANGE—AND FROM TWO ANGLES: A BOOBY CHICK IN THE GALAPAGOS ISLANDS.



OPERATING AN UNDERWATER CAMERA TO TAKE SUBMARINE SHOTS OF THE SEA-LIONS WHICH ARE HERE SEEN GAMBOLLING PLAYFULLY AROUND.



THE MARINE LIZARD OF THE GALAPAGOS (*AMBLYRHYNCHUS CRISTATUS*)—INNOCENT, TAME, HERBIVOROUS AND ENTIRELY HARMLESS.



BOOBIES BY NAME—AND TAME AND GREGARIOUS BY NATURE—THIS BIRD COLONY SEEMED TO WELCOME THE CAMERA'S RECORDING EYE.



A SCENE FROM A "SWISS FAMILY ROBINSON" ELYSIUM—BUT FOR THE PRESENCE OF THE MOVIE-CAMERA: WITH GIANT TORTOISES AS CHAIRS.

It is one of the most interesting features of the strange animals of the Galapagos Islands, some 650 miles west of Ecuador, that they are remarkably tame and trusting—indeed, it has been said that the only truly wild animals there are those that have been introduced by man, such as dogs, cats, pigs, goats and donkeys—and this tameness laid them open to the depredations of man in the past. Recently this same tameness has served a more innocent purpose. Two film cameramen, Mr. Jack C. Couffer and Mr. Conrad Hall, have visited the island to collect film material for a Walt Disney True Life

Adventure feature "Islands of the Sea"; and as Mr. Couffer has written, "The animals of the Galapagos seemed almost naïve in their curious regard for us." Indeed, when they were using the underwater camera, as shown, one female sea-lion "smaller than the rest, swam directly to the camera box, and holding the thing with her flippers to support herself in the water, peered into the camera lens. To see the face looming up so suddenly in the viewfinder was startling." In fact, their only trouble with the sea-lions lay in the jealousy of the bull. Another photograph appears on page 649.

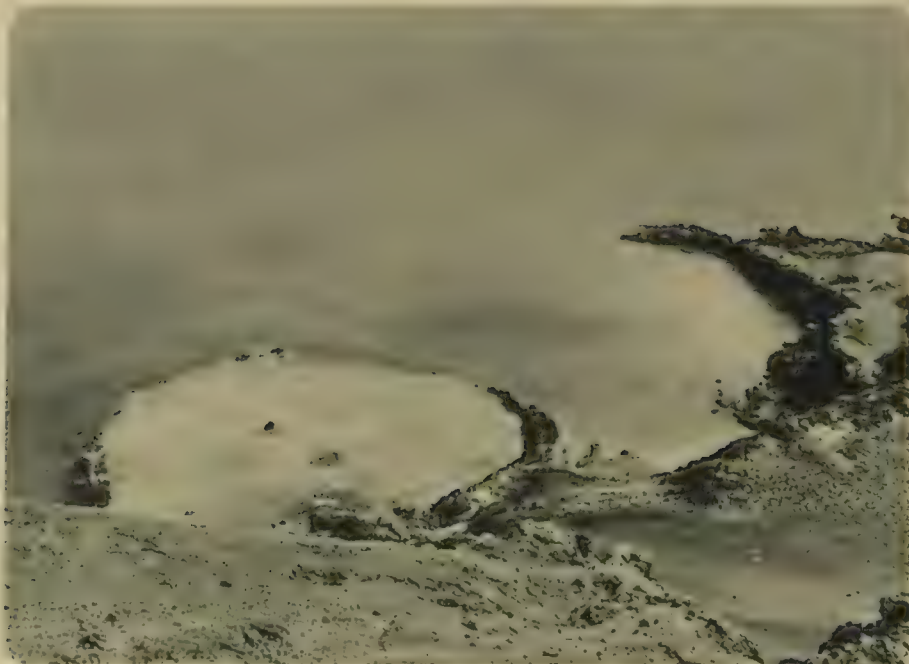


LIKE A SCENE OF THE JURASSIC AGE OF 170 MILLION YEARS AGO : A SHORE OF THE GALAPAGOS ISLANDS, WITH THE WORLD'S ONLY MARINE LIZARDS SWARMING ON THE ROCKS—AND POSING FOR THE CAMERAMAN.

As described on page 648, two film cameramen, Mr. Jack C. Couffer and Mr. Conrad Hall, have recently been collecting film material in the Galapagos Islands for a Walt Disney True Life Adventure feature "Islands of the Sea"; and we reproduce here and on that page some of Mr. Couffer's photographs. Animal life on these islands, besides being for the most part amazingly tame and trustful of man, is also largely peculiar to the islands. In fact, some individual islands of the group have forms peculiar to themselves. The islands are remarkable for their reptiles, and of these reptiles 96 per cent. are endemics, *i.e.*, found nowhere else. Many of these forms show primitive

characteristics; and in this picture of the giant marine lizard, it is easy to imagine, with some slight change of scale, that one has slipped back some 170 million years to the Jurassic Age, the time when the giant saurians were the masters of the world. There are in the islands two forms of large iguana-like lizard: a terrestrial form, which we show on page 650, and the marine form, shown here, which is said to be the world's only marine lizard. This lizard, which reaches 4½ ft. in length, is an active swimmer, entering sea-water regularly to feed on seaweed and, as our photograph shows, is often found in very large herds.

THE REMOTE GALAPAGOS ISLANDS; AND SOME OF THEIR STRANGE ANIMALS.



THE GALAPAGOS ISLANDS ARE VOLCANIC, WITH SOME RECENT ACTIVITY. BARTHOLOMEW ISLAND IS FULL OF CRATERS, SOME AT SEA-LEVEL, AS SHOWN HERE.



COLLECTING THE POST IN THE GALAPAGOS. MAN IS ONE OF THE RARER ANIMALS THERE, THE POPULATION BEING ABOUT ONE TO THE SQUARE MILE.



ONE OF THE MOST REMARKABLE OF THE GALAPAGOS ENDEMICS AND THE WORLD'S ONLY MARINE LIZARD: A MARINE IGUANA-LIKE CREATURE WHICH CAN REACH A LENGTH OF 4½ FT., AND FEEDS ON ALGÆ AND SEA-GRASSES.



THIS IGUANA-LIKE LIZARD IS, HOWEVER, A LAND ANIMAL; BUT LIKE THE MARINE LIZARD IT HAS MANY PRIMITIVE CHARACTERISTICS.



THE GALAPAGO, OR GIANT TORTOISE, FROM WHICH THE ISLANDS DERIVE THEIR NAME. A FULLY-GROWN SPECIMEN MAY EXCEED 400 LB. IN WEIGHT. THEY ARE NOW RARE.

Alike to zoologists, botanists, amateurs of islands and lovers of solitude, the Galapagos Islands have always exerted a powerful attraction. They belong to Ecuador and lie on the Equator in longitude 90 west, about 650 miles west of the coast of Ecuador. They are of volcanic origin and comprise some twelve major islands and several hundred smaller ones. They were discovered in the sixteenth century by the Spaniards; but have been little used or occupied. Whalers, pirates, ships of war have visited them; and they

have served as convict stations. Charles Darwin visited the islands, and indeed the many and curious endemic animals found there provided valuable data for the "Origin of Species." It has been generally believed that there were no pre-European inhabitants of the islands; but an archaeological mission organised by Dr. Thor Heyerdahl, of *Kon-Tiki*, discovered in 1953 four different occupation sites of pre-European Indians on three different islands. These photographs were taken by the zoologist of this expedition, Dr. Per Host.

THE 41ST INTERNATIONAL MOTOR EXHIBITION, SPECIAL SECTION.

A REVIEW OF SOME OF THE EXHIBITS AT EARLS COURT (OCTOBER 17-27).

By LIEUT.-COLONEL A. G. DOUGLAS CLEASE, B.Sc., A.M.I.MECH.E.

ONE of the events which mark the opening of the London season is the annual Motor Show at Earls Court. This year it has been preceded by an international crisis and by a period of industrial unrest within the motor industry itself, due to falling sales calling for a reduction in output and therefore in the labour force.

In spite of these adverse factors, the vitality of a great industry is admirably shown by the exhibits of the car manufacturers, of the specialist coachbuilders, of the tyre and accessory makers, and of those who produce equipment for maintenance and repair. True, there are few really new models, but it must be remembered that some manufacturers introduced up-to-date designs only a year ago, while others have done so within the last few months.

But if radically new models are scarce, there are many well-proved cars in which detail modifications have been made, resulting in improvements in performance, comfort and appearance. The cars of 1957, indeed, may resemble those of 1956, but they will be notably better in many respects.

Although we have not had in this country "the horse-power race" which has been experienced in the U.S. during the last few years, there has long been a tendency towards extracting more power from an engine of given size. This is effected by increasing the compression ratio and by ensuring that a larger amount of petrol-air mixture is drawn into the cylinders.

Accordingly, there are several engines at Earls Court with higher compression ratios than they had a year ago, some of them having two carburettors in place of one, and also possibly larger valves and manifolds for induction and exhaust, which give an easier flow for the gases. The Bentley Continental, for example, has had the compression ratio increased from 7.25 to 1 to 8 to 1, while the cylinder-head has been re-designed and the two S.U. carburettors are larger, having 2-in. instead of 1½-in. throats. The Rolls-Royce Silver Wraith now has twin S.U. carburettors instead of the single Zenith.

Two Zenith carburettors instead of one are also now fitted to the 1.4-litre Sunbeam Rapier, which also has new inlet and exhaust manifolds and heat-resisting exhaust valves. As a result, the output has been stepped up from 62 b.h.p. to 67.5 b.h.p.

This tendency towards increased

power is not restricted to cars made in comparatively small numbers, and is found amongst those produced in very large numbers. In the Vauxhall range of Velox, Wyvern and Cresta

a low compression ratio of 6.5 to 1 or a high ratio of 7.3 to 1 has been offered according to the grade of fuel to be used. For 1957 these ratios are increased to 6.8 to 1 and 7.7 to 1 respectively, while a new type of Zenith carburettor has been fitted, claimed to give another 2 m.p.g.

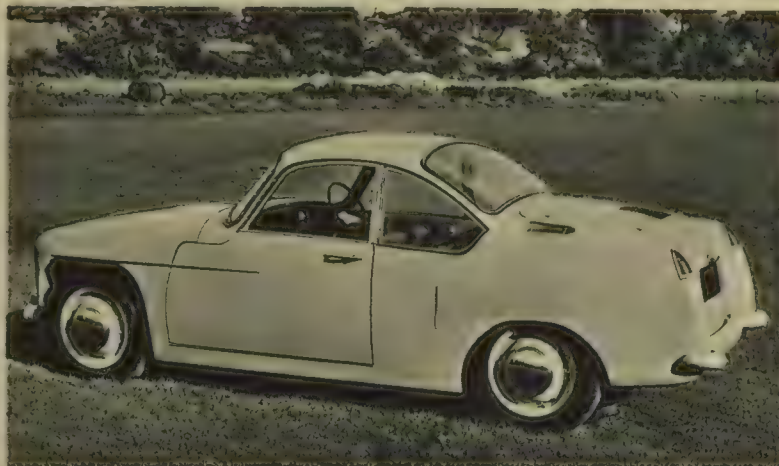
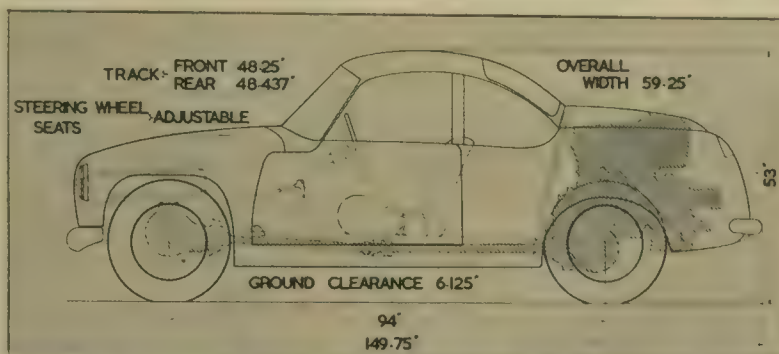
A similar policy of alternative compression ratios is now followed for the B.M.C. range of engines used in Austin and Morris cars, 7.2 to 1 being the low ratio and 8.3 to 1 the high ratio for premium grade fuel.

In the Standard Sportsman saloon, a very recent addition to the Vanguard range, some of the modifications of the Triumph T.R.3 engine have been incorporated. Thus the compression ratio is 8 to 1, and two S.U. semi-down-draught carburettors are fitted, the output being raised to 90 b.h.p. at 4500 r.p.m. The normal Vanguard 2088-c.c. engine develops 68 b.h.p. at 4000 r.p.m., and the Triumph 1991-c.c. engine, with a compression ratio of 8.5 to 1, gives 95 b.h.p. at 4800 r.p.m. The Triumph T.R.3 now has disc brakes at the front, a distinction amongst production cars shared by the Citroen D.S.19.

It is of special interest to note that the Rover Company, who pioneered the application of the gas turbine to road vehicle propulsion in 1950, are exhibiting a prototype small saloon, T3, which has a gas turbine of less than half the size of that of the first prototype. Moreover, this has a heat exchanger incorporated, of contra-flow plate type, and in consequence the fuel consumption has benefited considerably, now being in the region of 13 to 14 m.p.g. The power developed when the compressor is running at 52,000 r.p.m. is 110 b.h.p., the flow of air through the compressor then being 2 lb. per second.

The car has been specially designed as an entity—that is, it is not a standard chassis fitted with a gas turbine. The body shell is of fibre-glass, and in view of the high torque developed by the turbine, and the comparatively light weight of the vehicle, the chassis has been provided with four-wheel drive, the rear axle being of De Dion pattern. It is one of the advantages of the gas turbine that its maximum torque is obtained when the vehicle is stationary, and that clutch and gear-box are accordingly unnecessary. Unfortunately, production is not foreseen for some time to come.

There are some notable developments in transmission systems, although the single-plate clutch [Continued on page 658.]



A CAR WITH A NEW TYPE OF PRIME MOVER EXHIBITED AT THE MOTOR SHOW: THE ROVER T.3 GAS TURBINE CAR. ALTHOUGH THESE CARS WILL NOT BE GOING INTO PRODUCTION IN THE NEAR FUTURE, CONSIDERABLE PROGRESS IN THE DEVELOPMENT OF THE NEW ENGINE HAS BEEN MADE. THE SIZE HAS BEEN GREATLY REDUCED AND FUEL CONSUMPTION NOW APPROACHES REASONABLE STANDARDS.



A CAR FOR THE ENTHUSIAST: THE NEW 3½-LITRE JAGUAR MARK VIII, THE MOST LUXURIOUS MODEL YET PRESENTED BY THE JAGUAR COMPANY. EVEN WHEN FITTED WITH AUTOMATIC TRANSMISSION, THE MARK VIII COSTS UNDER £2000, TAX INCLUDED. IT IS ALSO AVAILABLE WITH NORMAL GEAR-BOX. THE EXTERIOR IS NOW GIVEN A PLEASING NEW LINE BY THE LIGHT CHROMIUM MOULDING WHICH SEPARATES THE COLOURS OF THE DUO-TONE COLOUR SCHEME.



GIVING THE COMFORT OF A SALOON WITH THE HIGH PERFORMANCE OF A SPORTS CAR: THE M.G.A. COUPE. A SMART, COACH-BUILT, HARD-TOP VERSION OF THE M.G.A. THE 4-CYLINDER 1½-LITRE ENGINE NOW DEVELOPS 72 B.H.P.



A FINELY FINISHED AND ROOMY FAMILY CAR POWERED BY A WELL-TESTED ENGINE: THE 2½-LITRE, 4-CYLINDER HUMBER *PAV* SALOON. IT HAS A HIGH TOP SPEED; OVERDRIVE IS AN OPTIONAL EXTRA, AND STEERING, ROAD-HOLDING AND BRAKING HAVE BEEN HIGHLY DEVELOPED.



THE 1957 VAUXHALL *VELOX*: THE 2½-LITRE, 6-CYLINDER ENGINE HAS HIGHER COMPRESSION RATIO AND A NEW ZENITH CARBURETTOR GIVING INCREASED PERFORMANCE AND M.P.G. THE INTERIOR HAS BEEN RE-STYLED.



A PRODUCT OF THE MERGER OF ROOTES GROUP AND SINGER: THE NEW SINGER *GAZELLE* 1½-LITRE CONVERTIBLE. WITH ITS WELL-TRIED 4-CYLINDER ENGINE AND ITS POWERFUL BRAKES THE *GAZELLE* IS FAST, RELIABLE AND ECONOMICAL.



A FAMILY SALOON CAPABLE OF 100 M.P.H.: THE AUSTIN A35 *WESTMINSTER*. THE 6-CYLINDER, 2½-LITRE ENGINE HAS HIGH COMPRESSION RATIO, AND AUTOMATIC GEAR-BOX IS AN OPTIONAL EXTRA. THE CAR WILL SEAT FIVE OR SIX.



ONE OF THE "THREE GRACES" INTRODUCED EARLIER THIS YEAR: THE FORD *ZODIAC*, A HANDSOME CAR WITH FINE PERFORMANCE. THE ENGINE IS 6-CYLINDER, 2½-LITRE; ROAD-HOLDING, BRAKING AND PERFORMANCE ARE IMPROVED.



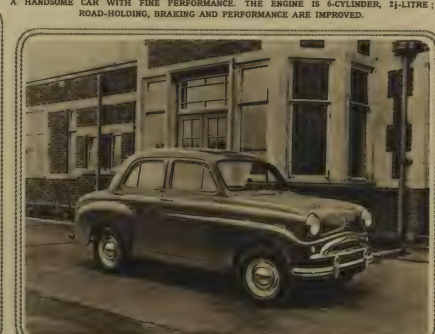
FAST AND WITH GOOD DRIVING CHARACTERISTICS AND ECONOMY: THE HILLMAN *MINX* SALOON, WHICH WAS ALSO INTRODUCED EARLIER THIS YEAR. CONVERTIBLE AND SPECIAL SALOON VERSIONS ARE ALSO AVAILABLE.



A FRENCH CHALLENGER WITH SPARKLING PERFORMANCE: THE RENAULT *FREGATE*, WHICH IS INDEPENDENTLY SPRUNG ON ALL FOUR WHEELS, AND UNLIKE THE *DAUPHINE* AND THE RENAULT 10, HAS ITS 4-CYLINDER, 2½-LITRE ENGINE TO THE FRONT.



NOW POWERED WITH THE R67 TWO-CARBURETTOR, 4-CYLINDER, 1.39-LITRE ENGINE DESIGNED TO GIVE FAST ACCELERATION AND HIGH CRUISING SPEEDS: THE LATEST SUNBEAM *RAPIER*, WHICH IS AVAILABLE IN A WIDE RANGE OF COLOUR SCHEMES.



COMBINING ECONOMY WITH THE LUXURY OF LARGER CARS: THE PHASE II *STANDARD SUPER TEN*, WHICH IS POWERED BY A 4-CYLINDER, 948-C.C. ENGINE. "STANDRIVE" TWO-PEDAL CONTROL IS AN OPTIONAL EXTRA.



A WORLD-FAMOUS SMALL CAR WITH INCREASED POWER: THE NEW AUSTIN A35 SALOON. THE 4-CYLINDER, 948-C.C. ENGINE NOW HAS HIGHER COMPRESSION RATIO AND WAS RECENTLY SUBJECTED TO A 25,000-MILE TEST AT 60 M.P.H.



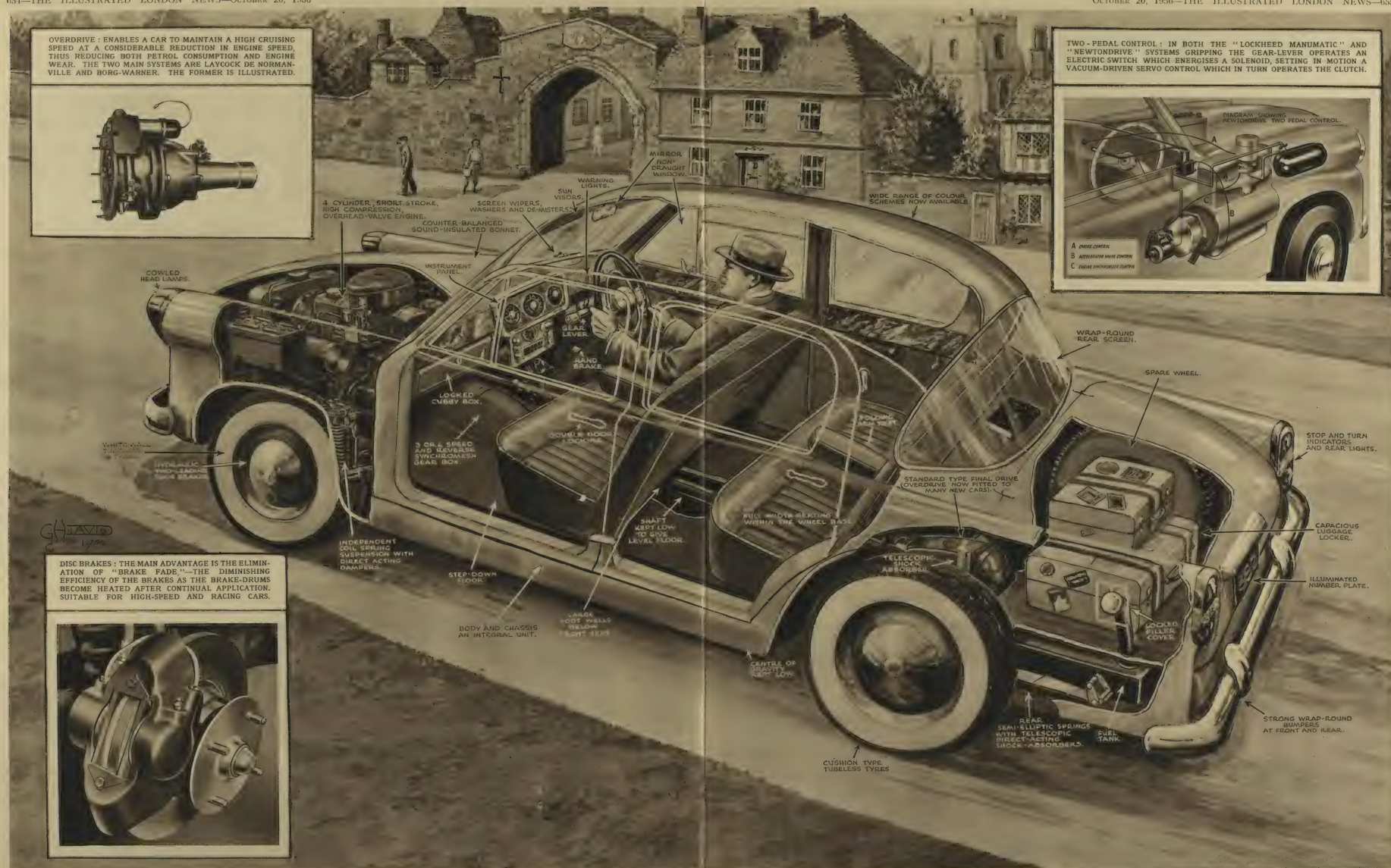
ANOTHER FAMOUS SMALL CAR, ALSO WITH INCREASED POWER: THE MORRIS *MINOR* 1000. THE 948-C.C. ENGINE NOW HAS A COMPRESSION RATIO OF 8.3 TO 1. THE WINDSCREEN IS NOW ONE PIECE AND CURVED, AND THE REAR SCREEN IS WIDER.

THE 1956 MOTOR SHOW: THE WIDE RANGE OF FAMILY CARS TO BE SEEN AT EARLS COURT, AND SOME OF THE LATEST IMPROVEMENTS IN COMFORT, EFFICIENCY AND DESIGN.

The family man has never been catered for so well as at this year's Motor Show. From the low-priced Ford *Popular* to the 100-m.p.h. models, such as the Austin *Westminster*, there is a wide choice of prices, size and performance. Practically all engines show an increase in compression ratio, giving increased power for the same size. This will, however, necessitate the use of high-octane fuels. Both the Austin *Seven* (A35) and the Morris *Minor* have a larger engine, as well as a higher compression ratio. The most attractive M.G.A. *Coupe* gives saloon-car comfort with sports-car performance. The M.G. *Magnette* Series II is available in a new range of duo-tone colours and

its engine power is increased by 13 per cent. Messrs. Rootes are well represented with a wide range. That home and export winner, the Hillman *Minx*, the Humber *Hawk*, which suits the man who needs plenty of room, comfort and speed, the *Gaucha*, that elegant new-come, the first of the Rootes-Singer merger, and the Sunbeam *Rapier*, which is now fitted with a new two-carburettor engine designed to give vivid acceleration and high cruising speeds. Vauxhalls have restyled their exterior, raised the engine compression ratio and fitted a new carburettor to give more miles per gallon. The models displayed are the 6-cylinder *Cresta* and *Velox* and the 4-cylinder

Wyeen. Fords are showing the "Three Graces," as well as the *Popular*, *Anglia* and *Prefect*. A measure of the Ford success shows in that well over 50 per cent of their production is exported. The Standard Motor Company are showing their highly popular range of Eights, Tens and the world-famous *Vanguard*. The "Standrive" two-pedal control is being introduced. Renault will be represented by their renowned 750 Saloon, also by the *Frigate* and the *Dauphine*. In addition to the Morris *Minor* and M.G. cars, Nuffields will be showing the Morris *Oxford*, Morris *Isis* and the Wolseley range, all of which have an enviable reputation for quality and reliability. Nuffields have made alterations to the interiors, special "dish" safety steering wheels have been fitted and the fascia panels restyled. In some models the gear-lever position has been changed. Two-pedal motoring is well to the fore and many family saloons will be available with this feature as an optional extra. Overdrives are also being incorporated to an increasing extent due to the considerable saving that can be made in both fuel consumption and engine wear when cars are driven at high cruising speeds for any length of time. At the moment, automatic transmission is not being fitted to small-horse-power cars.



A TYPICAL BRITISH SALOON CAR OF MEDIUM SIZE: AN ARTIST'S CONCEPTION SHOWING MANY OF THE REFINEMENTS OF THE 1956-7 MODELS TO BE SEEN AT THIS YEAR'S MOTOR SHOW.

Our artist's conception of a typical British saloon car of medium size, of the type being introduced for 1956 and 1957, and of which so many examples are on view at the Motor Show, reveals that the motor industry has concentrated on continued improvement and development rather than on any revolutionary new ideas. One exception to this is the Rover T.3 Turbo Car, which will be on view at the Show, but which is not yet being produced for the public. Perhaps the most striking development this year is the increased application of the two-pedal driving system. Two well-known examples of this are the Lockheed Manumatic and Newtondrive, and these are now becoming more

widely available in lower-priced cars. In this system the clutch pedal is dispensed with, the clutch being operated automatically when the driver grips the gear lever. Driving is further simplified by the fact that it is not necessary to engage neutral either when stationary or when braking to a standstill. The car, with engine running and gear engaged, starts from stationary simply with the depressing of the accelerator, and all gear changing is automatically "smooth," even if the driver is inexperienced. Full automatic transmission, a further refinement in which not only the clutch but also the gear-lever are dispensed with, is however still largely reserved to the more expensive

models. Overdrive, with its advantages of economy in both petrol consumption and engine wear, also appears to be increasing in popularity. Laycock de Normanville and Borg-Warner overdrives are frequently fitted or offered as an optional extra, and a sign of the times was the recent news of the completion of the large new Borg-Warner factory for the manufacture of overdrives and automatic transmissions. A further important, if less radical, improvement is the steady increase in the efficiency of car engines. Engines of a given size but with higher compression ratios are producing greater horse-power, and in many cases fuel consumption is being improved by better

carburation. Further improvements are to be found in braking and road-holding. Tubeless tyres, with their ability to remain inflated in many cases where normal tyres would deflate, and better all-round visibility are further contributions to road safety. Disc brakes, which do not fade, or become less efficient, when they get hot on being applied, are still confined mostly to fast sports cars and racing cars. Generally speaking, the medium-sized saloon of 1956-57 will have increased power and economy, better road-holding and braking, a more streamlined yet still traditional appearance, and in some cases a distinctly simpler set of driver's controls.

Drawn by our Special Artist, G. H. Davis.



FROM THE DAVID BROWN GROUP: THE SLEEK AND LUXURIOUS ASTON MARTIN DB2-4 MARK II SALOON, WITH A LIGHTWEIGHT, AERODYNAMIC ALUMINIUM BODY AND COACHWORK BY TICKFORD, AND A 3-LITRE, 6-CYLINDER ENGINE.



THE LATEST ADDITION TO THE AUSTIN PRINCESS RANGE: THE AUSTIN PRINCESS IV SALOON, WHICH HAS VANDEN PLAS HAND-BUILT COACHWORK, AUTOMATIC GEAR-BOX, POWER-STEERING AND VACUUM SERVO BRAKING. THE ENGINE IS 4 LITRES, 6-CYLINDER.



A 100 M.P.H. SALOON, NOW AVAILABLE IN ATTRACTIVE DUO-TONE COLOUR SCHEMES: THE RILEY PATHFINDER. THE ENGINE IS 4-CYLINDER AND 2½ LITRES. BORG-WARNER OVERDRIVE IS AN OPTIONAL EXTRA.



FINE ENGINEERING COMBINED WITH BEAUTY: THE BENTLEY 4½ SERIES FOUR-DOOR SALOON. THE 4½-LITRE ENGINE GIVES THE CAR A HIGH SPEED, AND COMFORT IS INCREASED BY A RIDE CONTROL ADJUSTMENT PROVIDING EITHER HARD OR SOFT SUSPENSION.



THE ARMSTRONG SIDDELEY SAPPHIRE 346 SALOON. THIS GRACEFUL AND DIGNIFIED CAR IS AVAILABLE WITH FULLY AUTOMATIC TRANSMISSION OR WITH SYNCHROMESH GEAR-BOX, AND HAS A 3½-LITRE, 6-CYLINDER ENGINE.



POWERFUL, AND LAVISHLY EQUIPPED FOR COMFORT WITHIN: THE HUMBER SUPER SNIPE. THE 4-LITRE, 6-CYLINDER ENGINE HAS INCREASED COMPRESSION RATIO, AND OVERDRIVE IS AN OPTIONAL EXTRA. THE LIMOUSINE VERSION HAS AN INTERIOR GLASS DIVISION.



"THE BEST CAR IN THE WORLD": THE ROLLS-ROYCE SILVER WRAITH PULLMAN LIMOUSINE, WITH LUXURY COACHWORK BY FREESTONE AND WEBB. THE SILVER WRAITH WILL CARRY SEVEN PASSENGERS AND HAS A 4½-LITRE, 6-CYLINDER ENGINE.



A SUCCESSOR TO THE WELL-KNOWN VANGUARD: THE STANDARD VANGUARD SPORTSMAN, WHICH IS DESIGNED TO GIVE EXTRA COMFORT AND A HIGH STANDARD OF ROAD PERFORMANCE. IT HAS A 2-LITRE, 4-CYLINDER ENGINE.



PHOTOGRAPHED IN APPROPRIATE SURROUNDINGS: THE DAIMLER 104 SALOON WHICH COMBINES TRADITIONAL DAIMLER DIGNITY WITH A SPORTS CAR'S PERFORMANCE. IT HAS FLUID TRANSMISSION, AND AUTOMATIC TRANSMISSION IS AVAILABLE AS AN OPTIONAL EXTRA.



WITH INCREASED POWER AND REDESIGNED DRIVING COMPARTMENT: THE WOLSELEY SIX-NINETY SERIES II. THE GEAR-CHANGE HAS NOW BEEN MOVED TO THE FLOOR BY THE DRIVER'S DOOR, AND A NEW SAFETY STEERING-WHEEL HAS BEEN FITTED.



A HIGH PERFORMANCE DE LUXE SALOON BASED ON THE SUCCESSFUL ROVER 99: THE ROVER 105 S. LAYCOCK OVERDRIVE IS INCORPORATED AND BRAKING IS ASSISTED BY A CLAYTON-DEWANDRE SERVO SYSTEM. THE ROVER FREE-WHEEL IS DISCONTINUED.



HIGHLY SUCCESSFUL IN THE MONTE CARLO AND ALPINE RALLIES: THE SUNBEAM MARK III SALOON, A SPORTS CAR WITH FINE ENGINEERING QUALITIES. OVERDRIVE IS AN OPTIONAL EXTRA. ITS STEERING AND ROAD HOLDING GIVE THE CAR EXCEPTIONAL STABILITY.

THE 1956 MOTOR SHOW: THE PRE-EMINENCE OF BRITISH COACHWORK DESIGN SEEN IN SOME OF THE LARGER AND FASTER

British coachbuilding has always been outstanding for its fine finish and comfort and the models at this year's Motor Show uphold this fine reputation. Rolls-Royce will, of course, be represented not only at their own stand but at many of the leading coachbuilders' stands. We come to expect all that is best in engineering practice to be automatically incorporated in the Rolls-Royce and Bentley cars. David Brown's Lagoda four-door saloon and Aston Martin DB2-4 Mark II 3½-litre saloon have some superb coachwork by Tickford. The Lagoda is one of the few British cars in production with independent suspension on all four wheels. Austins have produced the new

Princess IV, which has fully automatic gear-box, a new high performance engine, power-assisted steering, vacuum-servo braking, all on a new chassis with coachwork by Vanden Plas. The Riley Pathfinder is a deceptively fast car—a normal production model put 108 miles into the hour with "four up" at Montherly. The Humber Super Snipe still maintains its proud reputation, and this model can now be obtained with overdrive and individual front seats. The Armstrong Siddeley range of Sapphire cars remains unchanged, but the model 346 can be obtained with either fully automatic transmission or synchromesh gear-box as desired. The smaller model 236 can be obtained

with Manumatic control. The Standard Company has produced two new models, both of which are more luxurious than previously. These are the Vanguard Sportsman and the Vanguard Estate Car. The Sportsman has a 2-litre engine which gives a maximum speed of 90 to 100 m.p.h. The Vanguard Estate Car provides ample room for five to six passengers, plus considerable luggage space. Daimlers combine their traditional dignity of style with a remarkable performance and the finish leaves nothing to be desired. The Wolsley 6/90 Saloon Series II has had its already adequate power increased. Rovers are showing two additional models in their 1957 range. These are

BRITISH CARS ON VIEW AT EARLS COURT.

a high-performance de luxe saloon known as the 105 S, and the 105 R, which has automatic transmission, including a Rover-designed torque converter. These models have basically the same specifications as the Rover 90 and the external appearance is the same throughout their range. The Sunbeam Mark III Saloon is a very comfortable sports car. The 2½-litre engine gives a top speed of 95 m.p.h., and its steering and road-holding give the car exceptional stability. In the higher powered range of cars automatic gear-boxes are gradually becoming either a standard fitment or an optional extra.

A REVIEW OF SOME OF THE EXHIBITS AT EARLS COURT.

[Continued from page 651.]

and synchromesh gear-box still figure on the majority of cars. The fully-automatic gear-box is somewhat restricted on the score of first cost to the larger and more expensive vehicles, such as Rolls-Royce, Bentley and the new Austin *Princess IV*, on all of which it is standardised, and the Armstrong Siddeley, Jaguar, Humber *Super Snipe*, Morris *Isis*, Wolseley "6/90," and Austin "105" and "95," on which it is offered as an optional extra.

On a considerable number of smaller and less expensive vehicles the overdrive is fitted, either as standard, as in the Sunbeam *Rapier* and Standard *Sportsman*, or as an optional extra. There are two well-known makes of overdrive—the Laycock de Normanville and the Borg-Warner. Control of the overdrive may be electrical by a switch mounted within easy reach of the driver's finger-tips, or semi-automatic through the accelerator pedal.

In the latter case, provided that the manual control has been set to the overdrive position, engagement takes place above a certain minimum road speed when the accelerator is momentarily eased. The change back to direct normal drive is by fully depressing the accelerator, the "kick-down" change. Overdrive may be restricted to top gear only, or it may be operative on both top and third gear with a four-speed gear-box, or top and second with a three-speed box, thus giving a total of six or five forward ratios respectively.

With fully automatic gear-boxes the driver has only two pedals to operate—brake and accelerator—because the transmission itself incorporates a fluid drive element in the form of a hydraulic coupling or a torque converter. Two-pedal control is obviously attractive to the inexperienced driver, and for that reason the Manumatic transmission is increasing in favour. In this there are a friction clutch and a synchromesh gear-box, but the clutch is actuated by a vacuum servo cylinder and the gear-change is also synchronised by an electric control. The driver is thus relieved of manipulating the clutch pedal and he cannot make a faulty gear change.

Somewhat similar in principle is the Standrive two-pedal control offered as an optional extra on the Standard "Ten." In this a Newton centrifugal clutch engages or disengages automatically on starting from rest or stopping, and is operated by a vacuum servo cylinder for gear-changing through a control valve connected through a solenoid to an electric switch in the gear-lever knob.

Another interesting transmission developed from American patents by S. Smith and Sons (England) Ltd. makes use of a magnetic powder clutch. In the gap between two concentric members is a magnetic powder, and in the outer or driving member attached to the flywheel is a coil through which an electric current can be passed. The magnetic field thus set up causes the powder to adhere together and to the two members, and thus to transmit torque to the inner or driven member from which the drive is taken to the gear-box. When no current flows there is no appreciable drag—in other words, the clutch is free.

This clutch gives two-pedal control since it has no clutch pedal, and it can be used in conjunction with a manual gear-lever to form a semi-automatic transmission known as the Selectroshift. A further development using two of the clutches in conjunction with a gear-box of special design is fully automatic in action and is known as the Auto-selectric.

So much for the development and transmission of power, from which it will be gathered that technical progress continues to be made even if a car's outward appearance has not changed materially.

But although many manufacturers adhere to models which are well known, and yet modern enough not to require redesigning, there has nevertheless been some restyling. The Vauxhalls, for instance, have new radiator grilles with horizontal slats, while bright mouldings along the sides emphasize the graceful lines. The rear view gains from an improved arrangement of the lights and traffic indicators.

On the Rover range restyled front wings and headlamps are seen, adding subtly to the general appearance. Certain changes are also obvious in some of the Austin range, but perhaps the most important is a technical one: the increasing of the engine size to 948 c.c. for the smallest model,



COMPLETING THE AUSTIN RANGE: THE NEW AUSTIN HEALEY HUNDRED SIX. THE BODY IS UNALTERED IN APPEARANCE BUT IS SLIGHTLY ROOMIER. THERE ARE TWO FRONT BUCKET SEATS AND TWO SMALL SEATS BEHIND. THE HOOD FOLDS OUT OF SIGHT.



THE NEW TRIUMPH T.R.3, WHICH NOW HAS DISC BRAKES AT THE FRONT. THE HARD-TOP IS AN OPTIONAL EXTRA. THE 4-CYLINDER 1991-C.C. ENGINE HAS A COMPRESSION RATIO OF 8.5 TO 1, AND DEVELOPS 95 B.H.P.

now restyled and known as the A.35. This also has a close-ratio gear-box with a short remote-control central gear-lever.

In the case of the A.50 *Cambridge* saloon, smaller wheels of 13-in. diameter are used and give a reduction of overall height. The larger Austins have been given a low look by modifications to the suspension, but without any loss of headroom. The A.95 *Westminster*, of which a saloon and an estate car are available, is 2 ins. longer in wheelbase, 8 ft. 9½ ins., than the former A.90, and has a new rear half to the saloon body, with a larger boot, of which the lid opens from floor-level to give easy loading. A new, wide radiator grille, a larger wrap-around rear window, and bright mouldings along the body sides improve the appearance. Similar restyling is seen on the

A.105, which has a two-carburettor version of the same 2.6-litre 6-cylinder engine.

One of the few new models at Earls Court is the Austin *Princess IV*, an addition to the A.135 *Princess* range. Its new 4-litre engine has the same bore and stroke but, with a compression ratio of 7.6 to 1 and twin S.U. carburettors, it develops 150 b.h.p. at 4100 r.p.m. Its transmission is fully automatic, and it also has power-assisted steering and vacuum servo assistance for the Lockheed hydraulic brakes. The wheelbase is 10 ft. 1½ ins. and the rear track 5 ft. 0½ ins. The six-seater saloon is of steel and light alloy construction, and has impressive and well-balanced lines.

To complete the range there is the Austin Healey "100," now powered by the 2.6-litre 6-cylinder engine. The body is unaltered in appearance but is roomier, and has a fixed curved screen and a hood which folds out of sight.

In the Nuffield range more emphasis has been placed on performance, comfort and appearance. The Morris *Minor* has the 948-c.c. B.M.C. engine, remote control gear-lever, a curved screen and a larger curved rear window. The Cowley now has the B.M.C. "B"-type engine of 1489 c.c.

Restyling of the Cowley, Oxford and Isis is seen in the sloping fluted bonnets and rear wings. Fascia panels and dished steering-wheels are interior modifications. The M.G.A. appears as a coupé also, having a wrap-around rear window, and a handsome little car it is. The open model may be supplied with a detachable hard-top. A feature which will appeal to many experienced drivers is the replacement of the steering-column gear-lever on the Wolseley "6/90" by a short floor-mounted lever at the right of the driver.

Another new model is the Singer *Gazelle*. The single overhead camshaft 1½-litre Singer engine is retained, but it is mounted in an integral body in which the Rootes influence is seen. Walnut panels on fascia and doors give a touch of refinement to the interior.

Of the Jaguar range the 3½-litre Mark VIII is notable for its de luxe finish and two-colour scheme. It vies with the 2.4-litre introduced last year for the attention of the enthusiasts.

It is among the stands of the specialist coachbuilders that the latest trends of car fashion are to be discovered. The razor-edge style has long been popular, and a particularly fine example is the Rolls-Royce *Wraith* limousine by H. J. Mulliner and Co. Ltd. Close to it is a complete contrast, the Bentley *Continental* saloon, designed as a result of wind-tunnel experiments.

A Rolls-Royce touring limousine, a Bentley *Continental* drop-head coupé and a *Continental* saloon by Park Ward and Co. Ltd. are also notable for their high finish and luxurious interiors, and are similarly finished in a combination of golden beige and light maroon.

The growing popularity of the estate car or station wagon is obvious from the many

examples shown by manufacturers and by coachbuilders. This type of body is certainly useful for the conveyance of passengers or an immense amount of luggage, and in many cases the rear seats are so arranged that comfortable beds can be formed for camping. The Vauxhall *Velox Dormobile* by Martin Walter Ltd., of Folkestone, is an excellent example.

A body which has the merits of the ordinary saloon and of the estate car is the *Countryman* adaptation by Harold Radford (Coachbuilders) Ltd. Four examples are a Rolls-Royce, a Bentley and two Armstrong Siddeley *Sapphires*, into which so much special equipment is built that space will not permit its description. In fact, in one *Sapphire* even a Marconi radio telephone is installed!



BUILT BY DARIUS THE GREAT AND HIS SON XERXES, AND DESTROYED BY ALEXANDER THE GREAT: THE MAJESTIC PROPYLÆA OF THE APADANA PALACE AT PERSEPOLIS.



NEAR PERSEPOLIS BUT SOME 700 YEARS LATER: THE SASSANIAN KING SHAPUR I RECEIVING THE SUPPLIANT ROMAN EMPEROR VALERIANUS AFTER EDESSA.



AN IMMENSE STONE BULL'S HEAD: PART OF A STATUE IN THE HALL OF THE HUNDRED COLUMNS—ONE OF THE SPLENDOURS OF ACHÆMENIAN PERSEPOLIS.

These photographs, which were taken by Lady Alexandra Metcalfe during a recent visit to Persia, are of two sites near in place but remote in time, and equally associated with periods of Persian resurgence and splendour. Persepolis itself, a platform of magnificent palaces overlooking the plain of Mervadasht, and the spring capital of the Achæmenian Empire, was the creation of a father and son, Darius the Great and Xerxes, and saw both the greatest hour and the twilight of that Empire (from 530 to 330 B.C.). After his victories at

THE SPLENDOURS OF PERSIA'S PAST: MEMORIALS OF DARIUS AND SHAPUR I.



THE EASTERN DOORWAY OF THE HALL OF THE HUNDRED COLUMNS: THE GREAT KING PLUNGES HIS SWORD INTO THE BELLY OF A BEAST.



A GRACEFUL RELIEF IN A DOORWAY OF THE PRIVATE PALACE OF DARIUS: A FEMALE ATTENDANT BEARING A TOWEL AND A BOTTLE OF PERFUME.

Granicus and Issus, Alexander briefly resided there as a conqueror and destroyed it by fire (either by accident or intention) before leaving for his attempted conquest of India. The buildings of Persepolis are of local limestone, in places bleached almost white, elsewhere tawny, amber, grey or blue-black. The nearby site of Naksh i Rostam marks in the relief we show the resurgence of Persia under the Sassanian kings as it records the Persian victory at Edessa in A.D. 260, when Shapur I took captive the Roman Emperor Valerianus.



"THE LIZARD LIFEBOAT WAS LAUNCHED": DUKE OF YORK PUTTING OUT TO SEA AMID

Never in the 132 years since it was founded has the Royal National Lifeboat Institution had so many calls on its fleet in the month of July as it had this year. During the week-end of the great gale there were fifty-two launches from thirty-eight stations and 107 lives were rescued. The lifeboatmen who volunteer for their hazardous service can rarely be persuaded to talk about the difficulties and dangers they so frequently encounter when answering a call to help "those in peril on the sea." One of our lifeboats, that at The Lizard Station, on the toe of The Lizard peninsula, in southern Cornwall, has, like many of the lifeboats that stand guard around our shores, a great and long record of service. Fierce cliffs, rocks and reefs surround The Lizard Station which was established in

1859 and stands on the most southerly point of England's mainland. In this drawing our artist, Mr. C. E. Turner, shows some of the hazards which are faced during a typical launching as viewed from the rocky cliff above the lifeboat house. On the right of the picture is Old Lizard Head and rising amidst the dangerous reefs are the ill-famed rocks known as "Quadrant," "Mulvin," "Shag" and "Man-o'-War." Perhaps it is because of its situation that The Lizard gets so many long and arduous services, sometimes in very bad weather, and yet so often fails to get the recognition it deserves. Lifeboatmen are reticent, none more so than the men of The Lizard boat and particularly their Coxswain Mr. George Mitchell, who not long ago received the R.N.L.I.'s "thanks on

Drawn by our Special



THE ROCK-INFESTED WATERS OFF ENGLAND'S MOST SOUTHERLY LIFEBOAT STATION.

vellum" for "skill, courage and seamanship." The present Lizard boat, *Duke of York*, is a twin-engined motor lifeboat of the Watson type, 41 ft. in length. In recent years she has been out on many notable occasions such as the effort to save the *Flying Enterprise* in January 1952, which involved over 17 hours' continuous service at sea in a fierce gale. This test of endurance is recorded simply on the Service Board which stands on the cliff top as: "1952. January 10th. S.S. *Flying Enterprise* . . . stood by vessel." Although it is impossible to mention the many occasions on which the lifeboat has put to sea lately, Mr. F. G. Chapman, the indefatigable Hon. Secretary, who lives literally "on the job" in a house just above the lifeboat slip, records such services as: "13½ hours at sea; 6 hours

Artist, C. E. Turner.

at sea" and, as recently as this August, 24 hours at sea during two services in aid of the raft *L'Egare II*. In November 1954 *Duke of York* had 8½ hours at sea in the worst possible conditions during the search for survivors of the M.V. *Corpo*, of Rotterdam, which foundered 17 miles S.W. of The Lizard in a 100 m.p.h. gale. It is not difficult to imagine the onlookers' anxiety as the lifeboat was launched into a cruel sea which pounded against the treacherous rocks through which, thanks to the Coxswain's skill and seamanship, the boat made her way to the open water. An onlooker recalled the psalmist's words: "The waves of the sea are mighty and rage horribly." But, whatever the weather, so long as it is humanly possible, "The Lizard lifeboat is launched" in answer to any call for help.



A PAGE FOR COLLECTORS. LONGTON HALL.

By FRANK DAVIS.

THE only factory in Staffordshire to produce porcelain as distinct from earthenware in the eighteenth century was a modest enterprise at Longton Hall, near Stoke-on-Trent. It seems to have been functioning during the ten years from 1750 to 1760 and, during the past fifty years, has been the subject of a good deal of speculation. Facts have been meagre, but some useful detective work on the part of several careful and patient investigators has succeeded in providing sufficient evidence to establish with something like certitude that it produced a whole range of products of distinctive quality. The factory was founded by a William Littler who—fortunately for later delvers into the mists of Longton Hall—was already known as a manufacturer of salt-glazed stoneware. His mark was a pair of crossed Ls and dots; this is found on some of the saltware pieces and also on some of the porcelain. From this sure basis it has been possible to add to the list other pieces similar in style. Some argue that these crossed Ls stand for "Littler, Longton"; others that they were merely an imitation of the famous crossed Ls of the Sèvres factory. Either theory is tenable, and those who hesitate to accept the second possibility are reminded that many an English piece of porcelain was marked with an obviously false Meissen mark (the crossed swords) or with something that might be taken for Chinese ideographs; to us a tiresome and unworthy trick, but some of our ancestors thought differently.

Apart from resemblances in style already noted, the main basis for research rests upon the tenuous but firm foundation of two contemporary advertisements. One, which appeared in *Aris's Birmingham Gazette* in 1757, refers to "Services for Deserts" (*i.e.*, for Dessert) "with Figures and Flowers of all sorts, made exactly to Nature," which seems decisive as showing that figures were actually made; though, as Mr. J. L. Dixon points out in his excellent book on "English Porcelain of the Eighteenth Century," only one figure—that of a pug-dog—exists with the crossed Ls mark. Other figures are identified as Longton Hall by the resemblance of glaze and style to that of the useful, as opposed to the purely ornamental wares. Incidentally, the point about this reference to

leaf Basins and Plates, Melons, Colliflowers, elegant Epergnes and other ornamental and useful Porcelain, both white and enamelled."

The fashion for tureens, covered dishes, and so forth, in the shape of various vegetables from cabbages to pineapples was at this time general all over Europe, from Meissen to Chelsea and Staffordshire, and, to a lesser degree, influenced the silversmiths, particularly, I should say, in France. Possibly some readers of this page may remember earlier this year a reference to some magnificent silver-covered dishes in the Niarchos gift to the Louvre, the knobs of which are formed of artichokes. That reminds me of, I think, four such vegetable dishes—also French—which visitors to Berkeley Castle, in Gloucestershire, can see displayed on the dining table with a service of English silver plate. The handles in each case are

seeded poppy and three leaves. As Mr. Dixon puts it, the Longton Hall potters "apparently preferred playful and fanciful forms, which they set off admirably with decorations in clear colourings in a high tone punctuated by occasional notes of opaque colour. Their use in this way of pale yellow-greens and pink produces one of the most charming and original decorative effects in the porcelain of the period. They seem to have lived in a world of gardening images and to have selected from these vegetable and leaf forms for the shapes of dishes, plates, sauceboats, etc." The earlier pieces were decorated in blue; the characteristic pale yellow-green was developed a little later. Favourite plant forms were fig, lettuce and strawberry, and "they sometimes even attempted to pile on the whole flower garden."

This last sentence is a fair criticism which could well be applied to many another porcelain factory both here and abroad. Some few of us—a miserable and contemptible minority—consider the more elaborate of these horticultural experiments, rare and expensive though they are, as decidedly unfortunate, particularly when they happen to be combined with other themes which we find incongruous. The majority, however, derive great pleasure from all this ingenuity, the more complicated the better, and it must be confessed that for pure craftsmanship such a leaf dish as that in Fig. 1 has much to recommend it, with its six mulberry leaves on the rim pointing to the centre which is painted with a river landscape with a tree in the foreground. The name of the painter is unknown, but his hand can be traced in many such views and he was fond of introducing a bunch of reeds in the foreground of many of them.

The few figures which can be definitely ascribed to Longton Hall are uncommonly pleasant, well-modelled and remarkable for their clear pinks, greens and sometimes blues. Probably the most famous one is the "Goatherd" in the Victoria and Albert Museum which is frequently reproduced. The rich blue on the porcelain is like the blue found on Littler's stoneware and forms one of the pieces of evidence upon which the products of the factory have, over the course of years, been so cautiously identified. It has been suggested that it originated in an attempt on Littler's part to imitate the deep blue of early Vincennes porcelain. Some rather clumsy figures in white over which the glaze has run into the details of the modelling are thought to be early productions from the factory on account of their similarity to salt-glaze models; because of this running of



FIG. 1. ONE OF A PAIR OF LONGTON HALL LEAF DISHES: MOULDED WITH SIX MULBERRY LEAVES POINTING TO THE CENTRE, WHICH IS PAINTED BY THE "CASTLE PAINTER." THE PIECES ILLUSTRATED ON THIS PAGE WERE TO BE INCLUDED IN A SALE OF LONGTON HALL AND OTHER ENGLISH PORCELAIN AT SOTHEBY'S ON OCTOBER 16. (Diameter 8½ ins.) (Sotheby's.)

fashioned in the shape of mushrooms, cabbage leaves, etc.; a breathtaking array of the greatest rarity.

It so happens that some very fine Longton Hall pieces have very recently appeared at auction



FIG. 2. "EXCELLENT VERSIONS OF ORIGINALS BY J. J. KAENDLER, THE FAMOUS MEISSEN MODELLER": A PAIR OF COLOURFUL AND SKILFULLY MODELLED LONGTON HALL GROUPS OF A NEGRO AND A TURK EACH LEADING A REARING HORSE. (Height 8½ ins.) (Sotheby's.)

"Services for Deserts" is that it was the custom to decorate the table with porcelain figures and not to condemn them to perpetual imprisonment in a cabinet or on a shelf. The second advertisement appeared in the *London Public Advertiser* in April of the same year. It refers to "new and curious Porcelain, consisting of Tureens, Covers and Dishes, large Cups, Covers, Jars and Beakers, with beautiful Sprigs of Flowers, open-worked Fruit Baskets and Plates, Variety of Services for Deserts, Tea and Coffee Equipages, Sauce Boats,

rooms in London: a teapot in the shape of a melon, for example, a ladle with a handle moulded in relief with geranium leaves in white on a sage-green ground, a spoon formed of overlapping strawberry leaves, a lemon in two parts, the cover of which is surmounted by a spray of flowers and leaves forming the knop, a jar covered all over with moulded oak leaves, and the bowl, cover and stand of Fig. 3, formed of overlapping leaves edged in green with puce veining, the knop formed in the same way, and the interior painted with a



FIG. 3. A LONGTON HALL BOWL, COVER AND STAND FORMED OF OVERLAPPING LEAVES EDGED IN GREEN WITH PUCE VEINING. THESE PIECES ARE DISCUSSED BY MR. DAVIS IN HIS ARTICLE ON LONGTON HALL PORCELAIN. (Height 7½ ins.) (Sotheby's.)

the glaze collectors have long known them as "the snowman family."

Longton Hall, like every other factory, fell under the spell of Meissen and did its best to produce imitations. Fig. 2—the two figures of a Negro and a Turk, each leading a horse—are excellent versions of originals by J. J. Kaendler, the famous Meissen modeller—in blue, pink, brown and yellow, the bases encrusted with flowers, the horses dappled as all good porcelain horses should be, prancing in from Never-Never Land.

UNIVERSITY ART COLLECTIONS IN THE UNITED STATES: FROM AN EXHIBITION AT LONDON UNIVERSITY.



"TABLE WITH GLASSES AND ROSES," BY THE AMERICAN ARTIST CARLYLE BROWN. (Oil on canvas; 36½ by 39½ ins.) (College of Fine and Applied Arts, Urbana, Illinois.)



"GENERAL KOSCIUSKO," BY BENJAMIN WEST (1738-1820), THE AMERICAN-BORN ARTIST WHO BECAME PRESIDENT OF THE R.A. SIGNED AND DATED 1797. (Oil on panel; 12½ by 17½ ins.) (Allen Memorial Art Museum, Oberlin College, Ohio.)



"WOODCOCK AND QUAIL," BY JEAN BAPTISTE OUDRY (1686-1755). SIGNED AND DATED 1749. (Oil on canvas; 25 by 18½ ins.) (Fogg Art Museum, Harvard University, Mass.)



"COLONELS HUGO AND SCHLEPPENGULL," A STRIKING PRELIMINARY SKETCH FOR A HISTORICAL PAINTING BY JOHN SINGLETON COPLEY (1737-1815). (Oil on canvas; 26 by 22 ins.) (Fogg Art Museum.)



"ST. FRANCIS OF ASSISI," BY FRANCISCO ZURBARAN (1598-1664). (Oil on canvas; 22½ by 15½ ins.) (The Art Museum, Princeton University, New Jersey.)

THE exhibition of paintings, drawings and sculpture from College and University Collections in the United States of America will be shown at the Chancellor's Hall, Senate House, London, W.C.1, from Oct. 22-27. This interesting exhibition, which has previously been seen at the

(Continued below, left.



"THREE AGES OF MAN," A STRIKING COMPOSITION BY THE DUTCH ARTIST ABRAHAM BLOEMART (1564-1658). (Oil on panel; 17½ by 29 ins.) (University of Notre Dame, Indiana.)



"DESIGN FOR A FOUNTAIN," BY JEAN HOUEL (1735-1813), WHO SEEMS TO HAVE ANTICIPATED THE "FAMILIAR MUSHROOM SHAPE" OF OUR ATOMIC AGE. (Crayon, ink and water-colour on paper; 11½ by 9 ins.) (Cooper Union Museum, New York.)

Continued.]

City Art Gallery, Birmingham, as well as in Sweden and Holland, comprises a small but varied selection from the collections associated with over twenty American universities and colleges. Many American universities are some distance from a large city and thus they themselves have built up collections for the benefit of their students. As can be seen from the

works shown on this page, these collections range widely over the art of many countries and many centuries. Among other artists represented in the exhibition are the sculptors, Giovanni Bologna, Canova, Kolbe and Maillol, and the painters, Corot, Delacroix, Hogarth, Picasso, and Jan van Scorel, whose fine "Portrait of a Jerusalem Pilgrim" is one of the earliest works.



THE WORLD OF SCIENCE.



POLECATS.

By MAURICE BURTON, D.Sc.

POLECATS are as snake-like in form and habits as any fur-bearing animal can be. We see little of them to-day, in the British Isles, although, quoting L. Harrison Matthews in "British Mammals," the polecat was "formerly a very common animal even close to London up to about a hundred years ago, whose rapid extermination over most of the country began with the first use of gin traps." Its full range is across Europe, except in the extreme north and south, and into Asia. In Britain it is now confined to Wales, especially mid-Wales, where its numbers are said to be increasing.

The head and body combined measure some 17 ins., with a tail 6 ins. long. The head is of the usual weasel type, with a sharp snout, small rounded ears and medium-sized eyes which, according to custom, should be described as beady, although why this word should be used is more than I can discover. The body is long, almost cylindrical, and the neck, also, is long. The colour of the fur is determined by its two components, and is variable with the animal's movements. The dense under-fur is pale yellow or tawny, the long hairs are brownish-black to black and are darkest on the head, tail, feet and underparts. These long hairs are generally loose, so that over most of the body the yellowish under-fur tends to show through, imparting a brownish tinge with a yellow patchiness. There is a yellowish patch on each side of the head, between the ear and eye, and these are continued, almost without a break, into the yellow band of the muzzle. The edges of the ears are yellowish-white.

There is another tradition, that in writing of a polecat it should be described as bloodthirsty. The animal is a carnivore and kills to live. It also kills a wide variety of mammals and birds, as well as frogs, and, when they were with us in numbers, rabbits. Much of its prey is what we call vermin: that is, small animal life conflicting with human interests. When it kills these we call it a carnivore. It follows as a matter of course that polecats have, under suitable circumstances, killed fowls, ducks, geese and turkeys, or have even taken eggs. When that happens we speak of them as bloodthirsty. For a very long time now we have used its domesticated relative, the ferret, for the destruction of rats and other vermin.

Polecats add to this evil reputation the ability to discharge, from glands at the root of the tail, a fluid with a strong and obnoxious odour. Yet, tamed from an early age, they make very likable pets and give little sign of their traditional smell—except when one tries to photograph them. It is then, moreover, that one has the fullest opportunity to appreciate the remarkable suppleness of the animal's spine and its other snake-like characters.

A litter of very young polecats will suddenly become playful and romp in a manner very difficult to describe in words. Two of them come to grips and roll over with their bodies almost literally entwined, and in a moment the rest have joined in and a rolling, twisting bundle of fur is travelling over the ground. Young weasels and stoats, of course, play in the same way, and there are the rare occasions when one is privileged to see these brown-coated youngsters, in the wild, travelling across the ground like a flurry of autumn leaves caught in an eddy of wind. Polecats look less like a flurry of leaves than a bundle of energetic snakes.

In contrast to the pine marten, another near relative, polecats are poor climbers. They hunt over the ground, taking advantage of all cover, exploring the burrows of rabbits and crevices between rocks, using such places as hunting-grounds or dens with equal facility. It is when a

polecat is moving at speed across bare ground or close-cropped grass that the idea can be formed of its method of progression. The long body lies so close to the ground as to appear to be touching it. The head is carried well forward on the long outstretched neck; and the short legs move almost in a paddling action, so that the animal appears to glide rather than run. Seen from the side, the action of the limbs is more reminiscent of swimming than of running. During this action, the spine must form a nearly perfect



ON THE ALERT: A POLECAT IN THIS ATTITUDE, OR WHEN SEARCHING, MAINLY USES SMELL TO GUIDE IT. THEIR EYES ARE PROBABLY ADAPTED FOR NIGHT VISION. THEIR USE IN DETECTING STATIONARY OBJECTS APPEARS TO BE VERY LIMITED, AND SIGHT MAY, IN FACT, PLAY A VERY SECONDARY ROLE.



RECALLING THE MOVEMENTS OF A SNAKE BUT AT GREATER SPEED: A POLECAT MOVING RAPIDLY OVER EVEN GROUND WITH ITS LONG BODY AND NECK CLOSE TO THE GROUND. IT IS PROPELLED BY AN ALMOST PADDLING MOVEMENT OF ITS VERY SHORT LIMBS.

Photographs by Neave Parker.

straight line from one end to the other. As soon as the polecat stops, either pausing to reconnoitre, or to investigate some object, the spine passes easily into a series of graceful curves.

There is something cat-like in the alternating bursts of energy and periods of indolence, and like

the better-known animal the polecat takes its repose luxuriantly. It is significant that the older names *foumart* and *foulemart*, said to be a contraction of *foul marten*, should have been largely superseded by *polecat*, the cat that takes poultry, from the French *poule*, we are told. A sleeping (tame) polecat will open one eye lazily, or perhaps both eyes, stretch its absurdly short front legs and yawn tremendously, showing us that it lacks the first pair of premolars in each jaw, exposing to view the sharper cusps on the crowns of the cheek teeth and the absence of a cusp on the inner side of the blade of the flesh tooth in the lower jaw. Having thereby demonstrated to anyone interested the main anatomical features by which it, with weasels and stoats, is distinguished from martens, the polecat will probably turn over and resume its sleep. This may be a complete turn-over, or it may be a half-roll, in which the hind half of the body remains with back uppermost and feet on the ground while the front half lies on its back, with the front legs and throat directed towards the sky.

In sleep, also, the polecat may lie fully stretched, but more often it is coiled. If the space available is narrow and small, it will lie with the body in a U, literally making both ends meet and the sides as well.

It has been found that snakes pay no attention to tin-cans being banged or bugles blown, but react at once to footsteps or the scraping of a chair on the ground. They have no external ear or ear-drum and the bone of the inner ear is attached directly to the lower jaw; and there is still doubt whether they hear sounds conducted by air or not. It is presumed, therefore, that, with its head on the ground, a snake picks up sounds, by conduction through the bones. A polecat reacts quickly to small sounds, while its ears, outwardly at least, give little evidence of sharp hearing. Smell is, with little doubt, its main sense, in spite of the "beady" eyes, and it may be that hearing

runs it a close second, in spite of the small size of the shell of the ear, because it has its ear habitually to the ground, or very near to it. That is, however, pure speculation, and, indeed, so is most of our knowledge of what should be a common animal.

The exact relationship of the ferret to the polecat is still unresolved, although it has been discussed for some years. Whether polecats have one or two litters a year is still not known. Perhaps Mr. W. G. Kingham, whose tame polecats I was privileged to see, will be able in due course to settle this and other outstanding questions. One further point on which he might be able to make observations concerns the use of the senses, especially the contribution of the eyes. Polecats are mainly nocturnal, apparently, and it may be that the eyes are adapted for night vision. In broad daylight, certainly, they seemed to be little used. If one went near them, they appeared to watch every movement closely, but a mammal always brings all its senses to bear in making an examination so that the effect can be delusory. It may listen and sniff the air and concentrate its sight on an object, and we, because we are sight-users, tend to translate this as mainly looking, whereas in fact the eyes can be playing a very subsidiary rôle. A better test came when a polecat was quartering the lawn for a large piece of meat. By its approach to it, and the rapid and seemingly random movements of the muzzle, there was little doubt that it did not see it from a distance of a foot, and that it was, indeed, depending entirely upon the nostrils in searching for it. Perhaps, like a snake, it perceives only moving objects.

PEOPLE AND EVENTS IN THE PUBLIC EYE: PERSONALITIES OF THE WEEK.



THE END OF AN INTERNATIONAL INCIDENT: NINA PONOMAREVA LEAVING FOR RUSSIA.

On October 12 Miss Nina Ponomareva, the Russian champion discus thrower, was found guilty of stealing five hats, valued at £1 12s. 11d., from C. and A. Modes, of Oxford Street, but was given an absolute discharge. She was ordered to pay 3 gns. costs. Later in the day she left for Russia in the liner 'Viacheslav Molotov'.



PRESIDENT OF THE S.M.M.A.T.: MR. F. PERKINS.

Mr. Frank Perkins, who is the founder and chairman of F. Perkins Ltd., manufacturers of diesel motors, is this year's President of the Society of Motor Manufacturers and Traders, the association responsible for presenting the annual Motor Show at Earls Court. The Society's Chief Executive, Mr. Stanley Clarke, and the Exhibition Manager, Mr. A. A. Goode, are responsible for the organisation of the Show.



THE RECTORSHIP OF EXETER COLLEGE: PROF. K. C. WHEARE. The governing body of Exeter College, Oxford, intend to elect Professor K. C. Wheare as Rector, it was announced on October 8. He is a Fellow of All Souls, and Gladstone Professor of Government and Public Administration, and came to Oriel College, Oxford, in 1929 as a Rhodes Scholar from Melbourne University. He is also a Rhodes Trustee, a member of the Hebdomadal Council, and a university representative on Oxford City Council.



FETED ON HIS EIGHTIETH BIRTHDAY: PABLO CASALS. To celebrate the eightieth birthday of Pablo Casals, the violin-cellist, composer and conductor, a festive concert, at which he conducted the Lamoureux orchestra, was held at the Sorbonne, in Paris, on October 10. The Lamoureux orchestra gave Pablo Casals his first engagement as a soloist fifty-seven years ago and on this occasion many of Casals' personal friends and former pupils were playing.



A FAMOUS JOCKEY: THE LATE MR. MICHAEL BEARY.

Mr. Michael Beary, who had great success as a jockey in the period between the two world wars, died in a London hospital on October 8 at the age of sixty. He continued to ride winners even after reaching the age of fifty. In recent years he had some success as a trainer. He was not successful financially.



AT THE END OF THE DUTCH CABINET CRISIS, WHICH LASTED FOUR MONTHS: THE MEMBERS OF THE NEW CABINET, WHICH INCLUDES REPRESENTATIVES OF FOUR PARTIES.

The new Dutch Cabinet met to constitute itself at The Hague on October 12. The members are: (seated, l. to r.) Professor J. Zijlstra (Economic Affairs); Miss M. A. M. Klompe (Social Welfare); Mr. G. M. A. H. Luns (Foreign Affairs); Mr. A. A. M. Struycken (Home Department); Dr. W. Drees (Prime Minister); Professor I. Samkalden (Justice); Mr. G. M. L. T. Cals (Education and Arts). Standing, l. to r.: Mr. H. G. Hofstra (Finance); Mr. H. B. W. J. Witte (Reconstruction and Public Housing); Mr. C. Staf (Defence); Dr. S. L. Mansholt (Agriculture, Food and Fisheries); Mr. G. Algera (Dikes and Transport); Mr. G. Suurhoff (Social Affairs and Public Health), and Dr. J. M. Middleburg (Secretary to the Cabinet).



A DEEP DIVING RECORD: SEN. COM. BOATSWAIN G. WOOKEY.

A British sailor, Senior Commissioned Boatswain George Wookey, has established a new world record for deep diving with a descent of 600 ft. in Norwegian waters. Wookey, who is thirty-four, made the dive from H.M.S. Reclaim, the Royal Navy's experimental diving ship. He has been a diver for over twelve years.



WINNER OF I.T.V.'S BIGGEST CASH PRIZE: MISS JANE BROWN.

On October 13 Miss Jane Brown, who is seventy-three and comes from Wolverhampton, won Independent Television's biggest prize of £3,520 in the programme "The 64,000 Question." Miss Brown answered questions on the works of Dickens and chose to take her prize in the form of Defence Bonds.



MASTER OF THE SISTINE CHOIR: THE LATE MGR. LORENZO PEROSI.

Monsignor Lorenzo Perosi, who died in Rome on October 12 at the age of eighty-three, had been master of sacred music at the Vatican and director of the Sistine Choir for fifty-eight years, serving five Popes. He was best known as a composer of church music and he also composed many well-known oratorios.



IN BELGRADE: PRESIDENT TITO WITH QUEEN FREDERIKA (LEFT) AND KING PAUL OF THE HELLENES (SECOND FROM RIGHT).

King Paul of the Hellenes and Queen Frederika arrived in Belgrade for a short visit on October 9. Behind Queen Frederika is Jovanca Broz, and beside King Paul are Mosha Pijade, President of the Yugoslav Parliament, and Mrs. Pijade.



SENIOR APPOINTMENT IN THE BUNDESWEHR: LIEUT.-GENERAL ROETTIGER.

Lieut.-General Roettiger has been appointed head of the Army Department in the Defence Ministry, which is the highest post in the German Bundeswehr. General Roettiger, who is aged sixty, commanded a German army group in Italy during World War II.



RETURNING TO BECHUANALAND AFTER SIX YEARS IN EXILE: SERETSE KHAMA WITH HIS FAMILY.

Seretse Khama, the former chief-designate of the Bamangwato tribe, exiled six years ago by the British Government because of tribal disputes following his marriage to Miss Ruth Williams, a London-born typist, returned by air to Bechuanaland on Oct. 9.

THE HORSE OF THE YEAR SHOW—1956 : SOME OF THE WINNING RIDERS AND HORSES AT HARRINGAY ARENA.



RECEIVING THE *DAILY TELEGRAPH* CUP FROM LADY BURNHAM: MR. W. McCULLY, WHO GAINED A BRILLIANT VICTORY ON *NOVEMBER'S EVE*, TWO DAYS AFTER A BAD FALL.



RECEIVING THE *SUNDAY TIMES* CUP FROM MR. DORIAN WILLIAMS: MR. P. OLIVER ON *JOHN GILPIN*, WATCHED BY THE TWO OTHER RIDERS OF THE BUCKINGHAMSHIRE TEAM, MR. F. WELCH ON *JOHNNY'S VENTURE* AND MR. A. OLIVER ON *RED STAR II*.



RECEIVING THE WILLIAM HANSON TROPHY FROM MRS. WILLIAM HANSON: MR. WILF WHITE, WHO WON THE GAMBLERS' STAKES ON HIS WELL-KNOWN *NIZEFELA*.



LEADING SHOW-JUMPER OF THE YEAR FOR THE SECOND YEAR IN SUCCESSION: MR. TED WILLIAMS ON MRS. N. CAWTHRAW'S MARE *DUMBELL*.



RECEIVING THE *SUNDAY GRAPHIC* CUP FROM LADY HELEN BERRY: CAPTAIN P. D'INZEO, OF ITALY, ON THE GREY ARMY HORSE *CELEBRATION*.



WINNER OF THE LEADING JUVENILE JUMPER TITLE: JOHN JAMES, OF BUCKINGHAMSHIRE, TAKING A JUMP ON THE ROAN MARE *CHERRY*.



CHAMPION HUNTER OF THE YEAR: MISS P. COPE'S GREY *MIGHTY GRAND*, WHICH HAS WON TWENTY-FIVE FIRST PRIZES THIS SEASON.



RECEIVING THE FRED FOSTER MEMORIAL TROPHY FROM THE QUEEN: THE THREE WINNING RIDERS WHO TIED (L. TO R.): MR. P. ROBESON, MISS E. ANDERSON AND MR. T. BARNES.



RECEIVING THE HARRINGAY SPURS FROM MR. F. S. GENTLE: MISS DAWN PALETHORPE, WHO WON THESE SPURS FOR THE SECOND YEAR.

The Horse of the Year Show, held at Harringay Arena from October 9-13, was a suitable finale to an outstanding equestrian season in which our Horse Trials Team won a gold and bronze medal and our Show Jumping Team a bronze medal at the Olympic Games in Stockholm earlier this year. The latter team have also won five Nations Cups (a record), and our Juvenile Jumping Team, competing for the first time, have won the European Championship. On October 10, the second day, the Queen attended the evening session of the Show with the Duke of Edinburgh. After an exciting contest three riders shared first place in the Fred Foster Memorial Competition, or Puissance event, over high fences. The winners were Miss E. Anderson

on *Sunsalve*, Mr. P. Robeson on *Craven A*, and Mr. T. Barnes on *Sudden*. Mr. W. McCully, riding *November's Eve*, took a nasty fall and was carried out of the ring. On October 12 this same rider received a great ovation from the crowd when, riding the same horse, he gained a brilliant victory in *The Daily Telegraph* Cup. On October 13 the final honours of the Show went to Italy when Captain P. D'Inzeo, riding *Celebration*, won the Victor Ludorum International Individual Championship for the *Sunday Graphic* Cup. To Miss Dawn Palethorpe and Mr. Ted Williams went the supreme riding honours of the Show. These were respectively the Harringay Spurs and B.S.J.A. Spurs. Both have now won these championships for two years in succession.

THE RUSSIAN VETO ON THE SUEZ PROPOSALS; AND OTHER NEWS ITEMS.



THE SEARCH FOR SURVIVORS OF THE LOST AMERICAN *LIFTMASTER*: A CHART ON WHICH THE POSITIONS OF SEARCH AIRCRAFT WERE RECORDED.

On October 14 the 9th Air Rescue Group of the United States Air Force announced that the area in which the lost *Liftmaster*, with fifty-nine air force personnel aboard, had apparently come to grief had been thoroughly searched, but that, nevertheless, the search was to continue. There has not at the time of writing been any sign of survivors.

(Right.)

THE VOTE ON THE SECOND PART OF THE ANGLO-FRENCH RESOLUTION ON THE SUEZ CANAL AT THE MEETING OF THE SECURITY COUNCIL IN NEW YORK: RUSSIA AND YUGOSLAVIA VOTE AGAINST, WHILE NINE NATIONS VOTE FOR THE RESOLUTION.

At a meeting of the Security Council on October 13 the operative part of an Anglo-French resolution on the Suez Canal problem was vetoed by Russia, Yugoslavia also voting against it. Previously, the Council had voted unanimously on the six basic requirements of any future settlement of the Canal problem, which formed the first part of the Anglo-French resolution. The second part of the resolution asked the Council, among other things, to agree that the eighteen-Power, London proposals corresponded to the already unanimously agreed six basic principles. Thus, there was still no agreement as to exactly how the management of the Canal is to be "insulated from the politics of any country."



THE WRECKAGE OF THE *METEOR* JET AIRCRAFT WHICH CRASHED AT SIDCUP, KENT, ON OCTOBER 13. FLYING OFFICER COULSTON STAYED AT THE CONTROLS TO THE LAST TO AVOID CRASHING ON HOUSES. HE DIED IN HOSPITAL.



AT KEMPTON PARK: SIR WINSTON CHURCHILL'S *LE PRETENDANT* BEATING THE QUEEN'S *HIGH VELDT* BY HALF A LENGTH. Sir Winston Churchill's *Le Pretendant*, ridden by S. Clayton, beat her Majesty the Queen's *High Veldt*, ridden by A. Breasley, by half a length in the Cumberland Lodge Stakes at Kempton Park on October 13. The two horses were well ahead of the rest and *High Veldt* made a strong challenge at the finish.



A CRASH IN WHICH SIX SOLDIERS LOST THEIR LIVES: THE TWO LOCOMOTIVES LOCKED TOGETHER ON THE LONGMOOR MILITARY RAILWAY.

On October 13 six soldiers were killed and eight injured, one seriously, when two locomotives were in a head-on collision on a single-line section of the military railway between Longmoor and Liss, Hampshire. It is the first accident on the line since it was built in 1903. A mock crash for the film *Bhowani Junction* was recently staged near the place of the collision.



IN AN ENGLISH GARDEN.

AS a race, a family, the lilies are inclined to be somewhat awe-inspiring. At least, they are if you let them. Stately, sumptuous, and almost always

beautiful, they tend to put on exotic airs which lead folk to imagine that they must have exacting and exotic tastes in the matter of soil, climate and nourishment, tastes and fads which, unless pandered to, would lead to their death, or worse. (A sick lily is far worse than a dead one.) This superior and stand-offish appearance among lilies is a pity, for it is misleading, and is the cause of these lovely plants being grown less often than they well might be. Personally, I have always set my face against letting a lily—or any other plant—get me down. If it is prepared to be friendly and reasonable, and make do with me, my soil, my climate and my methods—well and good. If, on the other hand, it takes umbrage and dies, that is just too bad—for the lily. I am prepared to give it a fair and reasonable chance, and if it likes to take pot-luck with me—splendid. If I know it to be an inveterate lime-hater, I do not attempt to grow it. Always I have gardened either on a chalky or a limy soil. It is so much simpler and kinder to pass it on to some friend who gardens on a peaty or acid soil. Fortunately there are quite a number of fine lilies which are easy to manage on almost any reasonable soil, and it is a wise thing, before investing in lily bulbs, to find out which are lime-haters and which are not. Buy only those which are suited to your particular local soil. Then, too, there is the question of how deep to plant your lily bulbs. This depends largely upon whether they are stem-rooters or not. A stem-rooter is a lily which, in addition to the mop of roots which are pushed out from the base of the bulb, sends out a mass of roots from the stem itself—just above the bulb. It is important to plant stem-rooters at such a depth—6 or 8 ins. or so—that the stem roots can spread out into the soil. Any good text-book should tell which are stem-rooters and which are not.

It has happened on several occasions that I have been given lily bulbs about which I know nothing and could find out nothing. The only thing was to plant them out in my chalky or lime-stricken soil, and hope for the best. The first case of this kind and, as it turned out, the most important, was about 1916 or 1917, when I was visiting the Edinburgh Botanic Gardens for the first time. In one of the propagating houses we came upon a batch of young plants in tiny pots, all raised from seeds sent home by Reginald Farrer from his collecting expedition in China. The Regius Keeper of the Gardens, Sir Isaac Bailey Balfour, generously suggested my taking one of each to see what I could make of them. I did. All these newcomers were labelled with numbers. No names, except perhaps *Primula* No. So-and-So, or *Rhododendron* No. So-and-So. Among them was a minute lily seedling labelled R. 316. What was I to do with such a potential treasure about whose name or nature I knew nothing? I decided that if it was a lime-hater it would not flourish, anyway, in the chalky neighbourhood of Stevenage, so I just hoped that it was a lime-lover, and planted it on a small outcrop of limestone rock garden, in a soil confection composed chiefly of limestone chips. There, at any rate, it would have good drainage, and would receive more attention than in a mixed border. Fortunately, it turned out to be a lime-lover, and flourished with real enthusiasm. A year later it produced a solitary flower, an immense white trumpet on a 2-ft. stem. The following year it threw up a 5-ft. stem, carrying a superb head of blossoms. This I cut and took to London to a fortnightly R.H.S. Show, where it

GROWING LILIES.

By CLARENCE ELLIOTT, V.M.H.

made a great sensation, and was given the high honour of a First Class Certificate. At the same time it was given the name *Lilium kansuense*. That was in 1920. Its name has since been changed to *L. centifolium*.

Shortly after this success, a busybody nitwit who was employed on my nursery decided—whilst I was abroad—that a limestone scree was no place for a lily, dug up the bulb, and planted it in full loam in a flower-border. That was the end of my *Lilium centifolium*—and the end, too, of the busybody nitwit, as far as my nursery was concerned. This magnificent lily did extremely well in Sir Frederick Stearn's chalk garden on the Sussex coast, and, for all I know, it still flourishes there, but until this summer I have never again grown *Lilium centifolium*.



"SO THRILLED WAS I WITH THE BEAUTY OF FORM AND OF COLOUR OF *LILIAM* 'GOLDEN CLARION' THAT I HAD A PHOTOGRAPH TAKEN OF ONE OF THE LESSER SPECIMENS."

"The shapely trumpet flowers are of an exceptionally lovely gold, soft, yet rich and full, pure gold with no trace of brassiness about it. And this is enhanced by the trumpet's being heavily suffused outside with . . . dusky chocolate crimson."

Photograph by Peter Pritchard.

Last autumn a generous gardening friend in the U.S.A. ordered lily bulbs to be sent to me from the Oregon Bulb Farm. They came most beautifully

and efficiently packed in peat litter, in polythene bags, in a strong carton. There were half a dozen bulbs each of two types or varieties of *Lilium centifolium*, and two golden-flowered hybrids called "Giant Sunset" and "Golden Clarion." I planted all these bulbs in a bed of dwarfish shrubs. The soil is lightish loam rich in limestone rubble, and so far all have done well for a first year's effort, and evidently all are lime-tolerant or even lime-lovers. Of the two types of *L. centifolium*, one is heavily suffused on the outside of its big white trumpets with dusky chocolate-red, a curious but effective colour difficult to describe, whilst the other is all white. I fully expect these two to grow much taller and flower more profusely next summer than they have this year.

But by far the finest and most beautiful of these four Oregon-grown lilies is, to my mind, the one called "Golden Clarion." The shapely trumpet flowers are of an exceptionally lovely gold, soft, yet rich and full, pure gold with no trace of brassiness about it. And this is enhanced by the trumpet's being heavily suffused outside with the same dusky chocolate crimson as on the *L. centifolium* form. Each of the six bulbs produced a 4-5-ft. stem carrying five or six of these superb trumpets. I dug up one bulb shortly after it had flowered, and found that, as I had half expected, it was a stem-rooter. Immediately above the bulb the stem had sent out an inch-wide mop of roots. And I was delighted to find that four or five baby bulbs had formed around the base of the parent bulb. These I removed and potted, and at the same time I removed a number of the scales from the parent bulb, to plant in a big pot, hoping that—although it is probably the wrong time of year for this method of propagating—they will each have formed a young bulblet by spring in the pan of sandy soil in which I planted them.

So thrilled was I with the beauty of form and of colour of *Lilium* "Golden Clarion" that I had a photograph taken of one of the lesser specimens. Alas, how apt one is to forget that though a photographic portrait may show one half of a flower's beauty—its form—the other half, its colour, is of necessity lost. And elegant though "Golden Clarion" is, its colour, and the wonderful colour contrast of its deep, buttery gold against its dusky red revers, make up a good deal more than half its beauty.

The other Oregon hybrid lily, "Giant Sunset," was not, as it flowered here this year, a patch on "Golden Clarion," though what it may do next summer there is no saying. I am told by one who has grown some of these new hybrid productions that many of them are capable of almost gigantic proportions and the wildest profusion in the matter of blossom. A fifth delight which came with these Oregon hybrid lilies was half a dozen bulbs of a lovely red-banded Auratum lily, *Lilium auratum pictum*. Knowing that my limy soil would be poison to them I grew them in a peaty confection in two large pots, in which they flowered extremely well. I have found only one drawback about Auratum lilies in pots. One would like to bring them into the house, but their fragrance is altogether too overpowering for any room smaller than the Albert Hall. What is needed is some sort of "silencer" fitment to abate the over-exuberance of Auratum's scent, and reduce it to tolerable domestic proportions.

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EXCAVATIONS WHERE IPHIGENEIA DIED. THE CALDER HALL ATOMIC POWER STATION.



THE NEWLY-DISCOVERED FIFTH-CENTURY B.C. TEMPLE OF ARTEMIS AT AULIS, SOUTH OF THE STRAITS OF EUBCEA: THE SOUTH-EAST CORNER.



THE TEMPLE FROM THE WEST END: THE LARGE RECTANGULAR BASE IN THE CENTRE PROBABLY HELD A CEREMONIAL TABLE FOR THE CULT.



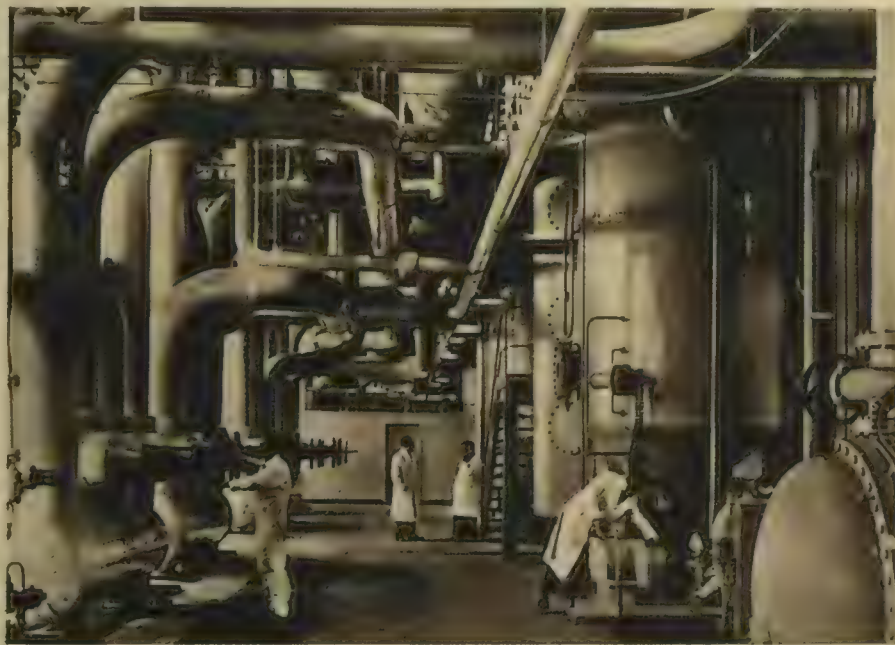
A CURIOUS CIRCULAR BASE AT THE SOUTH-EAST CORNER: IT IS SUGGESTED THAT IT HELD THE VENERATED REMAINS OF THE PLANE-TREE OF AULIS, MENTIONED BY HOMER.

ANCIENT Aulis was the point where the Greek expedition against Troy gathered in Homeric legend and was held up by contrary winds until the sacrifice of Iphigeneia, daughter of Agamemnon. Excavations, begun here in 1941 by Mr. J. Threpsiades, of the Greek Archaeological Society and recently continued, have revealed a temple of Artemis of the fifth century B.C. with some statues which are considered to be Roman copies of classical originals. This suggests that the cult of Artemis was of long standing at Aulis; and it is hoped that in forthcoming excavations the earlier temple built in Homeric times or the altar connected with the sacrifice of Iphigeneia may yet come to light. The anomalous circular base we show may be a survival of the original cult and may perhaps have held the remains of the plane-tree which Homer mentions as growing beside a spring and as being the home of the birds of the augury which foretold the length of the Trojan War.

ON October 17 H.M. the Queen arranged formally to open the Atomic Energy Authority's Calder Hall atomic power station. Before this date two of the turbo-alternators had been running on test and some of the electricity generated had been fed back to supply power to the auxiliary services at the Calder Hall station. No electricity had, however, been fed into the grid system, this moment being reserved for the Queen and her pressing of a switch which would put the station "on supply," bringing two turbo-alternators into action driven by the one reactor. This reactor is the atomic factor of the station and generates the heat which builds up steam in its four heat-exchangers (the exterior columns at the corners of the building) and this steam drives the turbines which produce the electricity. Calder Hall stands on the Cumberland coast a few miles south of Whitehaven.



THE WORLD'S FIRST FULL-SCALE ATOMIC POWER STATION: CALDER HALL. THE TWO REACTORS HAVE TALL, BLACK CHIMNEYS.



THE BASEMENT OF THE TURBINE HALL AT CALDER HALL. HERE CAN BE SEEN VARIOUS EQUIPMENT FOR DEALING WITH THE WATER USED.



IN THE TURBINE HALL, SHOWING THE FOUR 23,000 KW. PARSONS STEAM TURBO-ALTERNATORS, WHICH ARE DRIVEN BY THE STEAM GENERATED BY THE ATOMIC REACTOR.

THE WORLD OF THE THEATRE.

A PAIR OF TRAGEDIES.

By J. C. TREWIN.

I AM certain that when Bernard Shaw set out to write "The Doctor's Dilemma," he had not intended to write a play about Sir Ralph Bloomfield Bonington. But the man took hold of him. It became (although the cast is large enough) "B. B.'s" play: at least it usually seems to be so in performance. It is undeniably his at the Saville, where John Clements has put on the piece as the fourth in his classical series, and also as a most welcome addition to the Shaw centenary group.

We know Shaw wrote the play because William Archer (whose centenary was reached at the end of September) challenged him to write a tragedy with full-scale death scene. Shaw's answer was decidedly Shavian. He offered what he declared to be the tragedy of Dubedat, saying that to people who could understand, the theme of "a man of genius who is not also a man of honour" is the most tragic imaginable. He duly supplied the death scene—one intensely difficult for an actor, as it is written in a tragi-comic vein, and takes place in the presence of Shaw's satirised doctors and of the most inept presentation of a journalist the theatre is ever likely to have.

But, at this time of day, we are not much disturbed by the dilemma posed in the plot (who shall be saved—amoral artist or mediocre doctor?) Shaw may have spread himself on the Dubedats. But what remains for posterity is the joke against the medical profession in which G.B.S. and Molière shake hands across the centuries. The humour here is extravagant, fierce, unceasing; and the wit stings sharply in the situation. They are all ample, actable characters: old Sir Patrick Cullen, the veteran who will not believe there is anything new beneath the sun; Cutler Walpole, the surgeon whose advice to anyone is to have the nuciform sac removed; the newly-knighted Ridgemon ("a man of fifty who has never shaken off his youth"); the pathetic and humble-proud general practitioner; the Jewish doctor who found a promise of "Cures guaranteed" quite enough to win him a practice; and, best of them all, "B. B." himself. The play is about the doctors, but for me it is primarily about "B. B.", that complacent ass who talks in the voice of Ralph Hodgson's tempter: "Soft as a bubble sung Out of a linnet's lung."

He is acted now at the Saville by Michael Hordern. Mr. Hordern is a very fine player, but I would not have said, before going to this revival, that he was a "B. B." He proves to be every inch a "B. B.", frock-coated to the life, and singing his way through the part with a cheerful freedom that, on the night, made me wonder once or twice, uneasily, if this were not overdoing it, too much of a good thing. By no means. We cannot have too much of "B. B.", for he is a figure Shaw designed for these trills and roudades, this vocal capering, this rich flourish, this sublime content. What more need man do than stimulate the phagocytes?

Follow "B. B." through Shaw's directions. He is "a tall man, with a head like a tall and slender egg." (The play was written nearly half-a-century ago). He wafts himself into a room. His speech is "a perpetual anthem; and he never tires of the sound of it . . . even broken bones have been known to unite at the sound of his voice." He has "a bland, voluminous, atmospheric energy which envelops its subject and its audience, and makes interruption or inattention impossible." There, indeed, is Mr. Hordern. The actor can trill like a lark; he sweeps on musically, beams magnificently, is lulled by his own cadences, and talks in harmonious exclamation marks (on the terrace of the Star and Garter he is almost in the jingle manner as he sings to himself, "Exquisite scenery!

Capital dinner! Stimulating conversation! Restful outing!"). And how abundantly typical he is in the presence of death when, though he is being obviously sincere and humane, he expresses himself in a rosy haze of mixed quotation:

To-morrow and to-morrow and to-morrow
After life's fitful fever they sleep well
And like this insubstantial bourne from which
No traveller returns
Leave not a rack behind. Out, out, brief candle:
For nothing canst thou to damnation add.
The readiness is all.

Shakespeare could not have put it better.

We are very happy to meet "B. B." again, under Mr. Hordern's guidance; and I doubt if there could be a better council of physicians than Sir Lewis Casson (with that downright verisimilitude of his), Laurence Hardy, Anthony Ireland, Leo Bieber, and Henry Hewitt. The remainder of the play is the trouble, for we are supposed to be concerned with the Dubedats, in whom (though I may speak for myself) it is hard now to work up enthusiasm. Paul Daneman gets the artist across by sheer drive. Ann Todd, an actress I respect, seems to be miscast as the loyal and loving Jennifer ("I am Cornish. It's only what you would call Guinevere").

Shaw wrote much of the play in Cornwall—he stayed at Ruan Minor, swam at Cadgwith, and knew the Lizard well—and there was every reason for him to have a Cornish heroine. He describes Jennifer Dubedat carefully in a long passage beginning: "She has something of the grace and romance of a wild creature, with a good deal of the elegance and the dignity of a fine lady." What Miss Todd lacks is the first part of this sentence. I miss Jennifer's dark romanticism. (Incidentally, I doubt whether the woman would ever have spoken of "you east country people," but that is Shaw, not the actress.) When Miss Todd says of Louis: "He was no more like the other men I had met than the Thames Embankment was like our Cornish coasts," I could not believe that she spoke of Cornwall with any love or knowledge. It is an accomplished performance, good in the first scene with Ridgemon and in the epilogue, but it is not, for me, Shaw's Jennifer.

Even so, this—as produced by Julian Amyes—is a revival to excite. Shaw's dialogue is in full stream, the doctors are grandly themselves, and though the night goes on for three hours or so, rather too long, it is a full, rich occasion, with no stinting, and—uncommon in these days—four sets. These are good ones, by Peter Rice, but I cannot believe that Sir Colenso Ridgemon has ever taken down a book from his consulting-room shelves.

I headed this article "A Pair of Tragedies." The second, also by an Irish dramatist and also with more laughter than grief, is Sean O'Casey's "The Shadow of a Gunman," his first tenement play. It is now in revival by the latest company of Irish Players, at the New Lindsey. We do not often meet this piece, of which its author said long ago: "They tell me it breaks all the rules. If characters live, and the play holds the audience, it's enough." They do live, and the play does hold the audience; the last minutes have that now familiar, but ever astonishing, juxtaposition of tragedy and comedy. Jack MacGowran, who leads the cast as Seumas, has the revelling speech and eye that an O'Casey actor needs; he is haunting also in the tragi-comic fantasy by Michael

Molloy, "The Paddy Pedlar," which was done on the Third Programme a few weeks ago, and has come to the stage under the radio producer, John Gibson. This anecdote of the Hungry 'Forties in the West of Ireland helps to make up another full evening in the theatre.

An epigraph for the week's article might well be Seumas Shields's "That's the Irish People all over. They treat a joke as a serious thing, and a serious thing as a joke."



"A FIRST-RATE REVIVAL OF ONE OF SHAW'S WITTIEST PLAYS": "THE DOCTOR'S DILEMMA" (SAVILLE), SHOWING A SCENE FROM THE FIRST ACT WITH (L. TO R.) SIR COLENZO RIDGEMON (ANTHONY IRELAND); JENNIFER DUBEDAT (ANN TODD) AND REDPENNY (STUART HUTCHISON).



"THE HUMOUR HERE IS EXTRAVAGANT, FIERCE, UNCEASING; AND THE WIT STINGS SHARPLY IN THE SITUATION": "THE DOCTOR'S DILEMMA," SHOWING A SCENE WITH (L. TO R.) CUTLER WALPOLE (LAURENCE HARDY); SIR PATRICK CULLEN (LEWIS CASSON); SIR COLENZO RIDGEMON (ANTHONY IRELAND); SIR RALPH BLOOMFIELD BONINGTON (MICHAEL HORDERN) AND LOUIS DUBEDAT (PAUL DANEMAN).

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"THE DOCTOR'S DILEMMA" (Saville).—A first-rate revival of one of Shaw's wittiest plays, though we care far less now about the dilemma than about the conversation of the doctors—rich company as acted by Michael Hordern, Sir Lewis Casson, and their colleagues. John Clements's season at the Saville continues to be a fine gift to London. (October 4.)

"THE SHADOW OF A GUNMAN" (New Lindsey).—Here is O'Casey's first tragi-comedy of the Dublin tenements, with Michael Molloy's "The Paddy Pedlar" (another period of the Irish troubles—the Hungry 'Forties) as a curtain-raiser. The plays, well acted, form a distinguished night. (October 9.)



THE OPENING SCENE OF "GISELLE" IN THE BOLSHOI SEASON AT COVENT GARDEN: ULANOVA AS THE SIMPLE PEASANT GIRL DANCING IN FRONT OF THE COTTAGE. Photograph by Houston Rogers.



"THE INCOMPARABLE ULANOVA" IN HER SUPREME ROLE OF THE SEASON—GISELLE, THE YOUNG PEASANT GIRL IN LOVE—A SOLO IN ACT I.

THE BOLSHOI'S SUPREME PERFORMANCE IN LONDON: ULANOVA IN "GISELLE."



WITH A CORPS DE BALLET OF WILLIS IN THE SECOND ACT: ULANOVA, AS A YOUNG WILLI WITH COUNT ALBERT (NIKOLAI FADEYECHEV). [Photograph by Houston Rogers.]



ONE OF THE MOST TOUCHING MOMENTS OF "GISELLE": ULANOVA AND FADEYECHEV IN THE LEFT FOREGROUND, WHILE HER PEASANT COMPANIONS DANCE IN THE BACKGROUND.



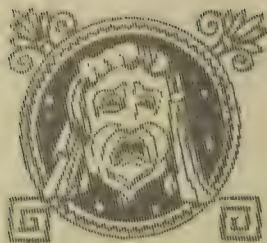
AFTER THE HUNT IN ACT I: GISELLE AND COUNT ALBERT—ULANOVA AND FADEYECHEV—IN A PAS DE DEUX, ACCOMPANIED BY THE CORPS DE BALLET.



THE TRAGIC END OF THE MAD SCENE IN ACT I, WHEN GISELLE, MAD WITH UNHAPPINESS, DANCES TO HER DEATH, AS THE COUNT STOOPS OVER HER AND THE WHOLE COMPANY MOURN. [Photograph by Houston Rogers.]

After their triumphant opening at the Royal Opera House, Covent Garden, on October 3 with "Romeo and Juliet," the Bolshoi Theatre Ballet continued their programme, giving the first performance of their "Swan Lake" on October 8 (with Nina Timofeyeva as Odette-Odile); the "Fountain of Bakhchisarai" on October 9 (with Raissa Struchova as Maria); and "Giselle" on October 12 with Galina Ulanova in the name-part. On October 9 it was announced that H.M. the Queen was to attend the October 25 performance of "Fountain of Bakhchisarai," and it was hoped that Ulanova would be

dancing the rôle of Maria, which, indeed, she created. On October 12 it was announced that the company would extend their visit by three days and would give three evenings of *divertissements* at the Davis Theatre, Croydon, on October 31, and November 1 and 2. Of all the ballets, the full programme now having been produced, it would appear from critical comment that the highlight of the season has been "Giselle," with Ulanova in the title-rôle—a performance of the greatest beauty which is considered to set a new high standard for this old, well-loved and well-nigh universal ballet.



THE WORLD OF THE CINEMA.

FARANDOLE.

By ALAN DENT.

PROVENCE is so permeated with picture-postcard views of the windmill once inhabited by Alphonse Daudet that, on my first visit there last May, I failed to take the trifling trouble involved in visiting Fontvieille when one is headquartered at Avignon. The new film made out of the "*Lettres de Mon Moulin*" makes me wish I had—not so much because it is a good film (which it isn't) as because seeing it has made me re-read the book and restore to myself one of the reading delights of my middle-teens. I should have visited the famous windmill. Just once in a way, the obvious should not be resisted.

The film has been scripted and directed by no less a genius than M. Marcel Pagnol, who made the classic "*Marius*" trilogy which happens entirely on the Marseilles waterfront that is only a few dozen miles from the heart of Provence. I am well aware that M. Pagnol has had a hand in some other genuinely Provençal films, like the delightful "*Femme du Boulanger*." But, oddly enough, in "*Lettres de Mon Moulin*" the true Provençal feeling seems, for the most part, to escape him. This is partly because too much of the selection he has made—three stories out of the series—happens indoors, and partly because M. Pagnol seems to be altogether more at home in *genre* than in history.

The first story is that of Dom Balaguère, chaplain of Trinquelage in 1625, who was condemned to haunt the ruins of the château every Christmas Eve for a whole century, reciting innumerable low masses in expiation of the sin of gluttony. The Devil, disguised as a sexton, helps the chaplain to rush through his task, so that he may not miss his Christmas dinner. This is a not very enlightening story, nor a very amusing one. It finds no place in the usual selection from Daudet which the schoolboy reads, for the very good reason that it does not deserve one.

The second story, "The Elixir of Father Gaucher," is altogether more effective as well as more familiar. It is the history of the liqueur called Frigolet. For over a century and a half this is said to have been manufactured in the Abbey of St. Michel of Frigolet at Fontvieille, near Avignon. The "white fathers" have grown weary of deploring their great poverty. A very little prosperity would enable them to establish

Brother Gaucher has been on a journey to bury his Aunt Bégon, who has left him a legacy of 1200 francs, a donkey and cart, four hams, forty pots of jam, and—the real point of the bequest—

OUR CRITIC'S CHOICE.



RELLYS AS FATHER GAUCHER IN "THE ELIXIR OF FATHER GAUCHER," THE SECOND STORY IN THE FILM "*LETTRES DE MON MOULIN*."

In making his choice Mr. Dent writes: "Rellys, like Raimu, is a fine French actor who allows only his surname to be divulged. In the middle section of '*Lettres de Mon Moulin*,' a film made by Marcel Pagnol out of three of Alphonse Daudet's famous sketches of Provençal life and love, M. Rellys gives a charmingly funny and human study of a monk who succumbs to the potency of a secret recipe he has inherited for the making of a liqueur called Frigolet. The liqueur brings about the Abbey's fortune, but very nearly proves to be its sole manufacturer's undoing."

five bottles of a liqueur made from her own secret recipe. In Daudet's own words this is "green, golden, warm, sparkling, exquisite—one glass of it worth all the Chartreuse in the world."

Brother Gaucher has been given the recipe, and proceeds to manufacture the liqueur with the friendly co-operation of the local apothecary. Automatically he attains the status of Father, and wears the white robe of St. Norbert. (M. Rellys, the actor playing Gaucher, here swells with the least reprehensible kind of pride.)

But Father Gaucher makes the fundamental and insidious mistake of sampling each and every bottle of Frigolet that he manufactures. Each evening he is slightly overcome and scandalises his brothers by singing ballads he has learned from that lusty peasant-

woman, his aunt. What are the "white fathers" to do? Are they to renounce the making of the elixir, which Father Gaucher alone can do perfectly, or are they to risk the salvation of the Father's immortal soul? A solution is found. Each evening at the hour when

temptation sets in, and the Devil begins to grapple with Aunt Bégon's nephew, the brotherhood in the chapel will offer special devotional prayers to invoke the assistance of St. Augustine himself in order to save Father Gaucher.

Daudet's telling of this tale is very much lighter and more lyrical than M. Pagnol's (could there be a happier simile, for example, than Daudet's "more silent than an empty dovecote"?). But the episode in the cinema is greatly helped along by the enchanting performance of M. Rellys as Father Gaucher.

The third of the stories to be filmed is the almost equally well-known "Secret of Master Cornille." Here we see Daudet himself, and even get a glimpse, or at least a back-view lasting ten seconds, of Mistral, the famous Provençal poet. Daudet has not been too busily engaged in writing his book to have had no eyes for Vivette, a little girl too shy to be aware of her own entrancing prettiness. Vivette's grandfather, Master Cornille, had been a mystery to the countryside for over twenty years. The great arms of his windmill have turned all this time, though no one has carried him any grain and no baker has received from him any flour. Yet each evening his old donkey departs with two sacks apparently full of flour, and comes back later with two sacks apparently full of grain.

Vivette invites Daudet into her grandfather's mill lest he should join in the general suspicion against him. He is no thief, merely a deceiver. Master Cornille, proud of his ancient trade of miller, has all this time kept secret the fact that he has been defeated by the modern mills driven by steam. The sacks had been filled merely with the dust of the Provençal roads, and the mill-stones had long been motionless. Daudet himself, known locally as "The Parisian," clears the good fame and restores the good name of Master Cornille in the village. He is honoured with a fête, and all ends in universal farandole, as every story that Daudet wrote about his beloved Provence is inclined to do.

And now I shall not be really satisfied till M. Pagnol—or some director with a surer and lighter historical touch—gives us another and better selection from the Daudet stories. Or a film made out of Daudet's play, "*L'Arlésienne*," with Bizet's unhackneyable music. Or a film made out of Mistral's "*Mireille*" which gives us ghosts arising out of the River Rhône and his much-by-no-means-to-be-despised music by



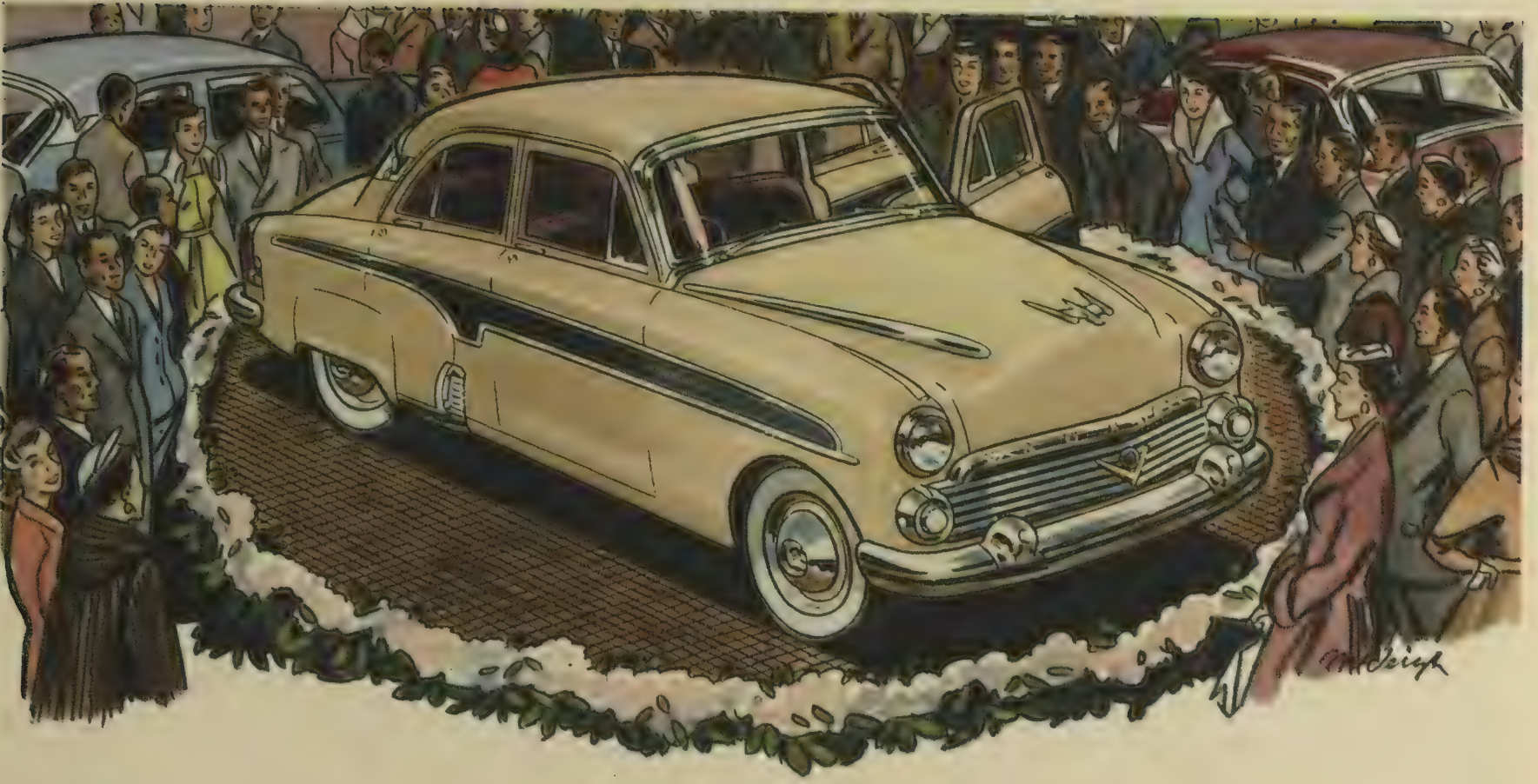
THE VILLAGERS DANCE JOYFULLY AS MASTER CORNILLE'S WINDMILL IS REPAIRED: A SCENE IN "THE SECRET OF MASTER CORNILLE," WHICH IS THE THIRD STORY IN THE FILM OF STORIES FROM ALPHONSE DAUDET'S "*LETTRES DE MON MOULIN*," DIRECTED BY MARCEL PAGNOL. MR. DENT CONSIDERS THAT THE FILM HAS FAILED TO EVOKE THE TRUE PROVENÇAL SPIRIT.

a home for foundlings. But they lack the means for this, and almost the means for subsistence. It is plain Brother Gaucher who is to bring fortune not only to his brethren but also to the countless slum children who are to fatten like lambs in the pasture of the Abbey.



MASTER CORNILLE (DELMONT) BRINGS HOME A RABBIT AND SOME EARS OF CORN AND COMMENTS ABOUT THE HARVEST TO HIS GRANDDAUGHTER VIVETTE (PIERRETTE BRUNO). "*LETTRES DE MON MOULIN*" ("LETTERS FROM MY WINDMILL") HAS BEEN SHOWING AT THE CURZON CINEMA, AND WILL BE SHOWN ELSEWHERE IN LONDON LATER IN THE YEAR.

Gounod. Or, anyhow, some such thing inspired by Provence itself and its timeless landscape, which has inspired great painters from Corot and Courbet down to Cézanne and Van Gogh, and ought surely to inspire great film-makers likewise.



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Shell Nature Studies 22

SKULLS

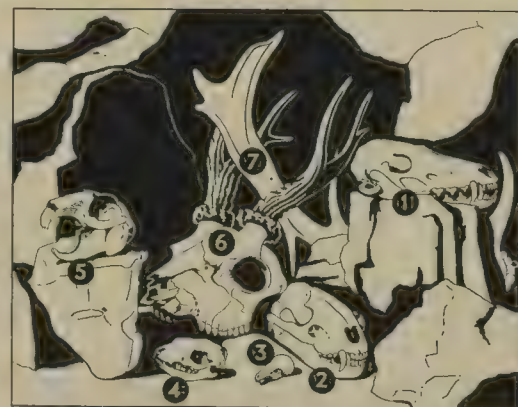
PAINTED BY TRISTRAM HILLIER



Skulls of animals picked up round the country make more than a strange, fascinating collection. They show, for example, how the teeth of animals are adapted to their way of living.

Skulls of FOX (1) and BADGER (2), often to be found outside earths they may have occupied, have long sharp interlocking canines for fighting, slashing, holding, and killing. The MOLE (3) has needle-sharp teeth which close into slippery, juicy earthworms, compared with the sharp but sturdier molars of the HEDGEHOG (4) which crush the wing-cases of a garden beetle. The HARE's skull (5) displays teeth and a jaw adapted for plucking and chewing a vegetarian's diet.

Another vegetarian, the RED DEER (6), has cheek-teeth which wear to a grinding surface for chewing the balls of cud formed from leaves, grass, etc. Eaters of grass such as the horse or the cow also have a cheek-tooth adapted for grinding in this way. Note the wrinkly antlers of the RED DEER and the smoother antlers of a young FALLOW DEER (7).



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The Key to the Countryside

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MECHANICAL SOUNDS IN BIRD LIFE, PART II.

By COLLINGWOOD INGRAM.

IN a previous article I discussed the singular instrumental sounds emitted by certain Manakins, a genus of small birds inhabiting tropical South and Central America, and I described some of the highly specialised structures by which alone those sounds could have been produced.

Among European birds a structural modification that can be said to have been developed solely for the production of a mechanical sound is extremely rare. Such a modification is, however, to be found in the Little Bustard (*Otis tetrax*). This is mainly a terrestrial species approximately the size of a large barn-door fowl. In England it is known only as a very exceptional straggler but in parts of France, and notably in the east-central section of that country, it is a regular and by no means uncommon summer migrant—indeed, it is said to be now on the increase there and gradually extending its range. There are two factors to which this increase can be attributed, namely the extreme wariness of the species and, secondly, the fact that it habitually nests in open country almost entirely devoted to the cultivation of grain crops—that is to say, it breeds on land which cannot be conveniently explored without incurring the just wrath of the farming community.

The courtship display of the Little Bustard is in many respects unique. In my "Birds of the Riviera" I described its various phases at some length and from that work I now quote the following passage:

"During the breeding season the male emits a very peculiar call, a subdued throbbing *ptrr*, which can only be likened to the rattling sound produced by a snorting horse's nostrils. This unusual noise has a curious ventriloquistic property, making it appear to come from a spot very much nearer than is actually the case. Every time the bird utters this sound it jerks its head suddenly upwards—an impulsive movement that looks just as if it were tossing something backwards over its shoulders. At this season the male also has an odd habit of leaping into the air and, on alighting again, of audibly thumping the ground with its feet. But unquestionably the most conspicuous phase of its display is its eccentric nuptial flight. While indulging in this performance the wings are kept much depressed, like those of a drake about to land, while the head is held outstretched and carried in an almost erect position. Throughout this highly mannered flight one can distinctly hear a curious whistling sound. Although proof is lacking, there can be little doubt that this is caused by air passing through one or more of the gaps created by the abnormally-shaped fourth primary in each wing. In the male of this species, but not in the female, this feather is appreciably shorter than either of its neighbours, while it is further characterised by having its web deeply and asymmetrically emarginate on both sides of the shaft. These emarginations take the form of an abrupt broadening of the vane on the lower distal side of the feather and an equally abrupt narrowing of the vane on the other side. While the function of the former feature is not altogether clear, that of the latter is fairly obvious; its purpose, apparently, is to leave a slot-shaped aperture in the surface of the wing when that organ is fully expanded—a narrow opening which almost certainly plays an important part in the production of the whistling noise heard during the bird's display flight."

Another purely instrumental sound of an Æolian nature is that emitted by the common snipe during the nesting season, a sound known to bird-watchers as "drumming" or "bleating." Although generally confined to the spring and early summer months, I recollect once hearing it on a still November evening while waiting for duck in a Kentish marsh, but that can only be regarded as a very exceptional experience.

During April and May snipe may be regularly seen quartering the sky over their breeding grounds, uttering the while an oft-repeated dissyllabic *cheeka, cheeka, cheeka*. At fairly frequent intervals the bird will halt, become vocally silent and, with half-closed wings, plunge into an oblique dive. It is during this precipitous descent that one hears the weird bleating noise. This is apparently produced by a rush of air glancing off the undersurfaces of the wings on to the two outermost tail

A townsman visiting a rural district in March or April may be puzzled by a mysterious creaking sound issuing from some nearby wood or well-timbered parkland. Should he happen to hear this noise on a windy day he will undoubtedly attribute it to the rubbing together of two crossing branches. Actually the sound will almost certainly be that of the so-called "drumming" of a Great Spotted Woodpecker—a species which, despite its name, is not much bigger than a hawfinch. This sound is produced by a succession of hammer-like blows delivered by the bird with incredible rapidity on the side of a small dead bough. So quickly do these resounding blows follow one another that neither the eye nor the ear can distinguish the individual strokes, and as a result one is conscious only of a continuous jarring noise—a noise suggesting a mechanical drill being used to bore a hole in a wooden plank. As a rule this drumming sound lasts for only a second or two and then stops as suddenly as it started. After a short pause, in which the woodpecker appears to be listening intently for a response, the performance will most likely be repeated. The pitch or tone of the

sound naturally varies a little according to the size and structure of the branch chosen by the bird. In America some of the native woodpeckers occasionally play their tattoo on a galvanised roof and the noise then produced will, of course, have a distinctive metallic quality: irrefutable evidence that the sound is mechanical and not vocal, as some have thought it to be.

Although the Green Woodpecker, is a much commoner species in England than the Great Spotted Woodpecker, it is very unusual to hear it drumming—in fact, during my lifetime I only recollect having done so on three separate occasions. Whether due to the bird's larger size and more powerful bill, or to its choice of a stouter bough, I cannot say, but the sound it makes is of a much lower tone and resembles the mooing of a cow rather than the chafing together of two wind-tossed boughs.

Some of the pigeons, of which our common wood-pigeon is perhaps the most familiar example, emit during their undulating display flight a series of loud clapping sounds. These are effected by the bird striking its two wings together over its back—an action involving a very rapid sweeping movement of its pinions.

The white stork, being virtually a voiceless bird, has evolved a mechanical language by which the male and female, especially during the breeding season, may be frequently heard communicating with one another. This language has been described as a rapid and rhythmical snapping together of their mandibles—a sound apparently subject to subtle modulations in pace and pitch—modulations meaningless to the human ear, though doubtless well understood by the birds themselves. When one of a pair returns to its nest from a foraging expedition it will invariably be welcomed by its mate with

a noisy clattering of the bill, and since the newcomer promptly responds in a like manner there is very soon a lively castanet-like chorus in progress. I firmly believe these storks pair for life. I have come to this conclusion because I have noticed that even in their winter quarters in Natal, and other parts of Africa, they are usually to be seen in closely consorting couples. Although they habitually migrate in large leisurely flocks, no sooner do they alight for a rest, which they generally make a practice of doing on reaching the coasts of Southern Spain, than they promptly sort themselves out in what are very obviously mated pairs.



A EUROPEAN BIRD WITH A STRUCTURAL MODIFICATION DEVELOPED SOLELY FOR THE PRODUCTION OF A MECHANICAL SOUND: THE LITTLE BUSTARD (*OTIS TETRAX*), SHOWING THE MALE BIRD (RIGHT) AND THE FEMALE (LEFT).

In his second article on "Mechanical Sounds in Bird Life," Captain Collingwood Ingram discusses the Little Bustard, which is shown in this drawing. This bird, which is approximately the size of a large barn-door fowl, emits a curious whistling sound during its nuptial flight. In the section of the male bird's wing, shown in the lower part of the drawing, note the abnormally-shaped fourth primary which is discussed in the article.

Drawn by our Special Artist, Neave Parker, F.R.S.A.

feathers which, throughout this downward plunge, are held widely outspread and separated from their fellows by an appreciable gap. It has been proved by experiment that the undulating, or "neighing," quality of the sound is derived from a quivering movement of the wings. This seemingly causes a rhythmic interruption in what would otherwise be an even flow of air impinging on the two outstretched sound-producing feathers. To withstand the greater amount of friction to which they are being constantly subjected these two outer rectrices are of a stronger texture, and have their vanes more firmly knit together, than any of the other tail feathers.

NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

WHAT a mistake it is to suppose that a large, historical theme requires a large canvas and milling crowds—or will even be the better for them! And how wonderfully it is exploded in "Train to Pakistan," by Khushwant Singh (Chatto and Windus; 12s. 6d.). The theme here is the partition of India. By the summer of 1947, says the preamble, ten million refugees were in flight, and "by the time the monsoon broke almost a million of them were dead." In this story, the monsoon is about to break. It is quite a short novel, easy and unlaconic in tone, yet it seems to have room for anything. And the chief means to this abundance and depth of content is its tiny stage. The Punjabi village of Mano Majra, "lost in the remote reaches of the frontier," is a very small place.

Being so remote, even in August 1947 it remains undisturbed. There are about seventy families—half Sikh, half Muslim. The Muslims have always belonged, just like the Sikhs; and their purblind old weaver-mullah, generally called "Uncle," is the most respected man in the village. He and the Sikh priest—who enjoys far less esteem—are on the best of terms. Independence is no more than a rumour. Life goes its old way, to the familiar sound of the trains—for Mano Majra possesses a station.

Since partition, the trains between Delhi and Lahore have been running late, and have been packed solid with refugees. The first real incident is the murder of the village moneylender by a gang of dacoits. Next day two men are arrested: Jugga, the village bad character, and Iqbal, a young "England-returned" Communist. As a matter of fact, Jugga was making love to the weaver's daughter, while Iqbal has just got off the train. But the Hindu magistrate is not worrying about justice; his problem is to get the Muslims voluntarily uprooted before the killing starts. And when the first "ghost train" comes through from Pakistan with a load of dead Sikhs, it is high time. . . .

From this point, the action becomes deeply exciting. And despairable—for it shows that centuries of habit and goodwill are as frail as cobwebs. Yet also stimulating, since it produces a hero. Not the subtle, melancholic Hindu, or the enlightened Iqbal—but the jovial, incorrigible bad hat. All three are brilliantly rendered; of the setting, the objectivity and the accomplished, natural style I have no time even to speak.

OTHER FICTION.

"The Nightwalkers," by Beverley Cross (Hart-Davis; 10s. 6d.), is a violent anecdote with a message. A young English student in France gets mixed up in a street riot. This brings him acquainted with the fierce and dynamic Lucien. They spend the evening with Lucien's mistress; and Alan, whose twin subjects are history and music, happens to mention the Château Belleau. He knows a folksong about it, and would give anything to see the inside; but it is now used as a military prison. Lucien pricks up his ears—and a fortnight later, invites him to a strange "party," which turns out to be a gathering of the survivors of a Resistance gang; they are scheming to rescue a political prisoner, and Alan can help. The young Englishman takes fire; he sees this as a private crusade and a slice of Dumasque adventure, rolled into one. And the adventure is actually Dumasque. But the crusade! . . . Of course he would be a dupe; now, says Lucien's Françoise, let him for ever realise that there are no more crusades: "there is no just cause for a young man. . . ."

A terse, memorably concrete nightmare. Though the amour is rather forced: and as a message, one might prefer the warning scrawl on Alan's banjo: *Prenez garde*.

"The Devil Boat," by David Stuart Leslie (Hurst and Blackett; 13s. 6d.), is a first attempt which needs and deserves allowances. It has an unusual scene—the Azores. It starts with a minor *Marie-Céleste* puzzle: the luckless, evilly-named *Pena de Morte* has drifted ashore without a crew. The three lost fishermen were Nuno Amaro, his bosom friend Luis Mendez, and his uncle Alfredo. Next, we escort Nuno through prolonged scenes of courtship and local colour to the vanishing-point. The curtain drops. Three years later, Nuno and Luis are back to tell the tale—which is a war mystery. This story, with its virtues of freshness and imagination, should have been heavily pruned and largely remade.

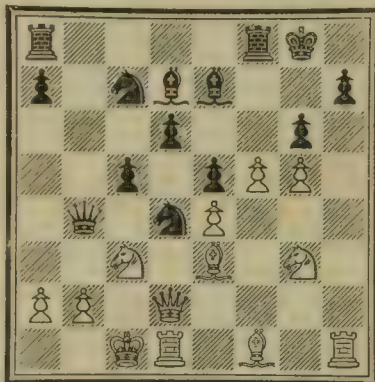
"The End of the Track," by Andrew Garve (Collins; 10s. 6d.), is a tale of ordeal in the New Forest. Peter Mallory, the Forest Warden, has been living in apparently settled happiness with his wife and three children. Then, suddenly, enter "Mr. Gill, a clergyman," with a ghastly threat: a demand for blackmail, where no wrong has been done, yet where the slightest whisper would be irreparable. And Mr. Gill can't be touched, for he has an unknown partner in the offing. However, Mallory risks telling the police. Their plan is a failure; and when he tries to go it alone, and appears to have been saved by a horrid accident, it is only to find himself in an even worse nightmare, with the police against him. A short, very attractive story, nicely combining suspense, action and simplicity.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

INTERNATIONAL Team Tournaments introduce more and more countries to us, in which the uninitiated might have thought no chess was played at all. Flashes of brilliance are frequent in the games which confront experts with inexperienced opponents, who, however, are almost bursting themselves to do honour to their fatherland. An example from the recent meeting of thirty-four nations at Moscow; don't condemn Black's twenty-fifth move before you try to find something better!

BADILLAS (Philippine Islands).



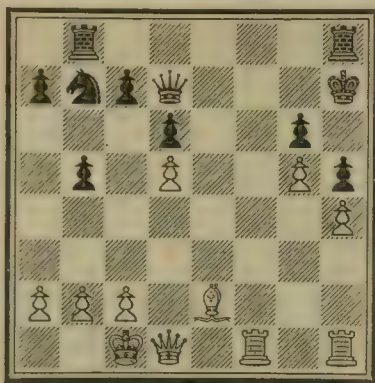
FILIP (Czechoslovakia).

Here, Filip won by

- | | | | |
|------------|-------|-------------|---------|
| 23. R×P! | K×R | 27. Q-R5ch | K-Kt2 |
| 24. Q-R2ch | K-Kt1 | 28. Q-R6ch | K-B2 |
| 25. P×P | R-B2 | 29. P-Kt6ch | K-K1 |
| 26. P×Rch | K×P | 30. P-Kt7 | Resigns |

And another, with names that make Fitzgeraldian music; you could have found White's first move, but would you have found his second?

MOSTAFAVEE (Persia).



ANGOS (Greece).

- | | | |
|--|-------|------------|
| 30. B×RP! | P×B | 31. Q-Q3ch |
| The right move. 31. Q×Pch would lead to a dead end after 31. . . . K-Kt2. Now if 31. . . . K-Kt1, then 32. Q-Kt6ch, Q-Kt2; 33. Q-K6ch, so: | | |
| 31. . . . | K-Kt2 | 33. R-K6 |
| 32. R-B6! | Q-K1 | Resigns |
| For 33. . . . Q-B2 would fail against 34. R-B1. | | |

those slightly superhuman figures in friendly, admiring, and affectionate terms. Even Mr. Lloyd George, never, alas! one of my heroes, becomes almost lovable under the influence of Judge Tudor Rees' pen. This is by no means a great book, but it is one which will give the lay reader a most agreeable insight into the worlds of politics and the law. Incidentally, for the after-dinner speaker, it is a mine with rich veins of easily appropriated anecdotes.

For the ladies I recommend "This Feminine World," by Mrs. Robert Henrey (Dent; 18s.). Mrs. Henrey has moved a great deal in the fashionable world. She has even met the *jeunesse dorée*. If you are interested in the world of fashion, you will certainly find these witty Anglo-French reminiscences of the *haute couture* (even of "ze 'igleef") amusing and instructive. For those who have no such interests, they will certainly be instructive.—E. D. O'BRIEN.

BOOKS OF THE DAY.

MANY WORLDS—ECCENTRIC, POLITICAL, LEGAL, FEMININE.

I HAVE always had a weakness for Follies—of the architectural rather than the human or shepherdess variety! The eighteenth century, of course, constituted their most prolific period and many were the eminences crowned by Corinthian columns or "Temples of Modern Virtue" built (to the annoyance of Horace Walpole, who disliked "satires in stucco") in ruins. There was even in our own time Lord Berners' splendid folly, which commands the countryside from its hilltop near, I think, Farringdon. But the builder of the greatest and most costly folly of them all was undoubtedly William Beckford, and the folly was the great "Abbey" of Fonthill. As Mr. H. A. N. Brockman points out in "The Caliph of Fonthill" (Werner Laurie; 21s.), Fonthill, for all that the great tower tumbled down and the crash was echoed in the laughter of Beckford's enemies, nevertheless represented an exciting intellectual and architectural experiment at the beginning of the Gothic revival. Beckford was as strange as his conceptions. To any lover of the Iberian Peninsula he will be memorable for one of the finest travel books on Portugal ever written. To his contemporaries he was the slightly scandalous eccentric who had written one unhealthy exotic success, "The History of the Caliph Vathek," and who poured out his vast fortune on architectural extravaganza and whose eccentricity extended to disliking fox-hunting and believing that wild animals should be protected rather than pursued. The recluse of Fonthill, the fabulous traveller with a train of servants and carriages which astounded the foreigner—used as he was to the luxury of the "milor anglais"—in fact, would gladly have lived in the great social and political world. Unfortunately, the scandal of his youthful homosexuality became so blatant that he was driven from society—though he appears to have retained his seat in Parliament for some time afterwards. In his retirement from the world, he used his immense wealth—for his nineteenth-century income of £100,000 was the equivalent in the twentieth century of £1,000,000 a year tax free to-day—to carry out his vast architectural experiments. In this he was assisted by his architect, James Wyatt, the greatest of that amazing family. Mr. Brockman has soaked himself in his subject and the result is a highly readable account of one of the most remarkable eighteenth-century eccentrics to live on into, and adorn, the great but dull century which followed. The plates which embellish it are not the least attractive part of this pleasant book.

William Beckford sat for Parliament in the old days before the Reform Bill, and must have witnessed many of the scenes described in "To the Hustings: Election Scenes From English Fiction," selected and introduced by H. G. Nicholas (Cassell; 18s.). As Mr. Nicholas says in his introduction, there are two fairly distinct phases among the English writers of fiction in their approach to this subject. Up to the middle of the nineteenth century it is Hogarthian and satirical; from then on it is realistic and tends to moralise. The majority of the early descriptions of elections, such as those in "Melincourt," by the too-little-read Thomas Love Peacock, the famous Eatanswill election in the "Pickwick Papers" and the less-well-known but quite excellent "Ten Thousand a Year," by Samuel Warren, although written after the great Reform Bill, looked back to the robust and rumbustious unreformed political system previously obtaining. In the later scenes selected by Mr. Nicholas, excerpts from such books as George Meredith's "Beauchamp's Career," H. G. Wells' "New Machiavelli" up to, and including, Mr. R. J. Cruikshank's "The Double Quest," the tone, while no less interesting, is far more serious and high-minded. The early writers on election scenes in fact described personalities; the later, principles. Looking at the earlier scenes, it would appear that electioneering has changed out of all recognition. But has it? Anybody with experience of modern electioneering will recognise at once the apostolic descendants of Messrs. Crafty and Gammon.

An experienced electioneer is Judge J. Tudor Rees, the author of an autobiography under the title "Reserved Judgment" (Muller; 21s.). Mr. Tudor Rees entered Parliament in the great days before World War I, days which he describes as "the twilight of the giants." He describes, to us,

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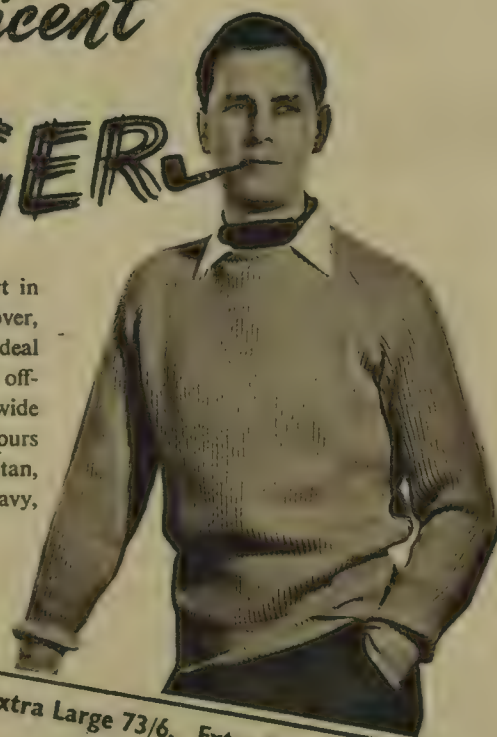


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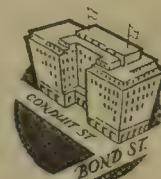
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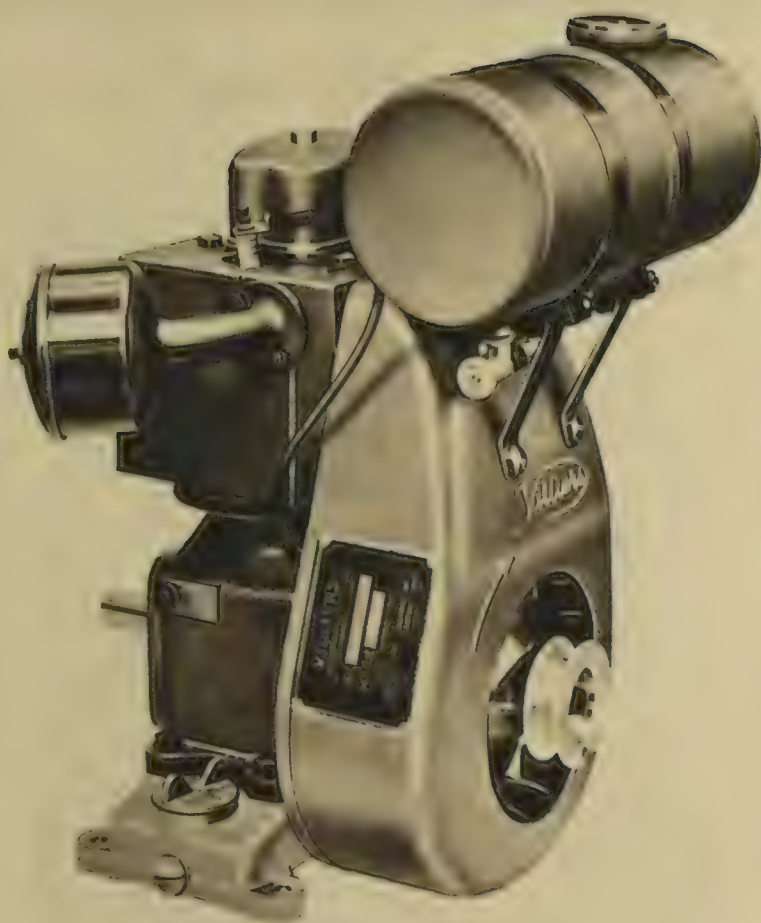
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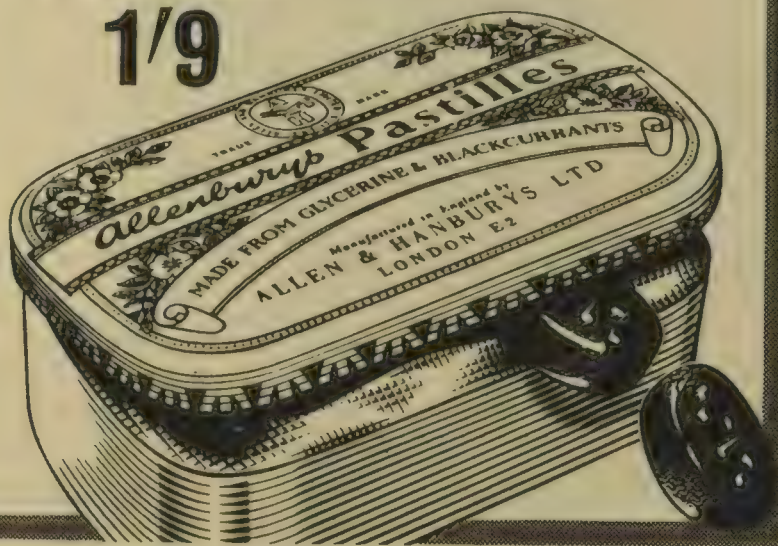
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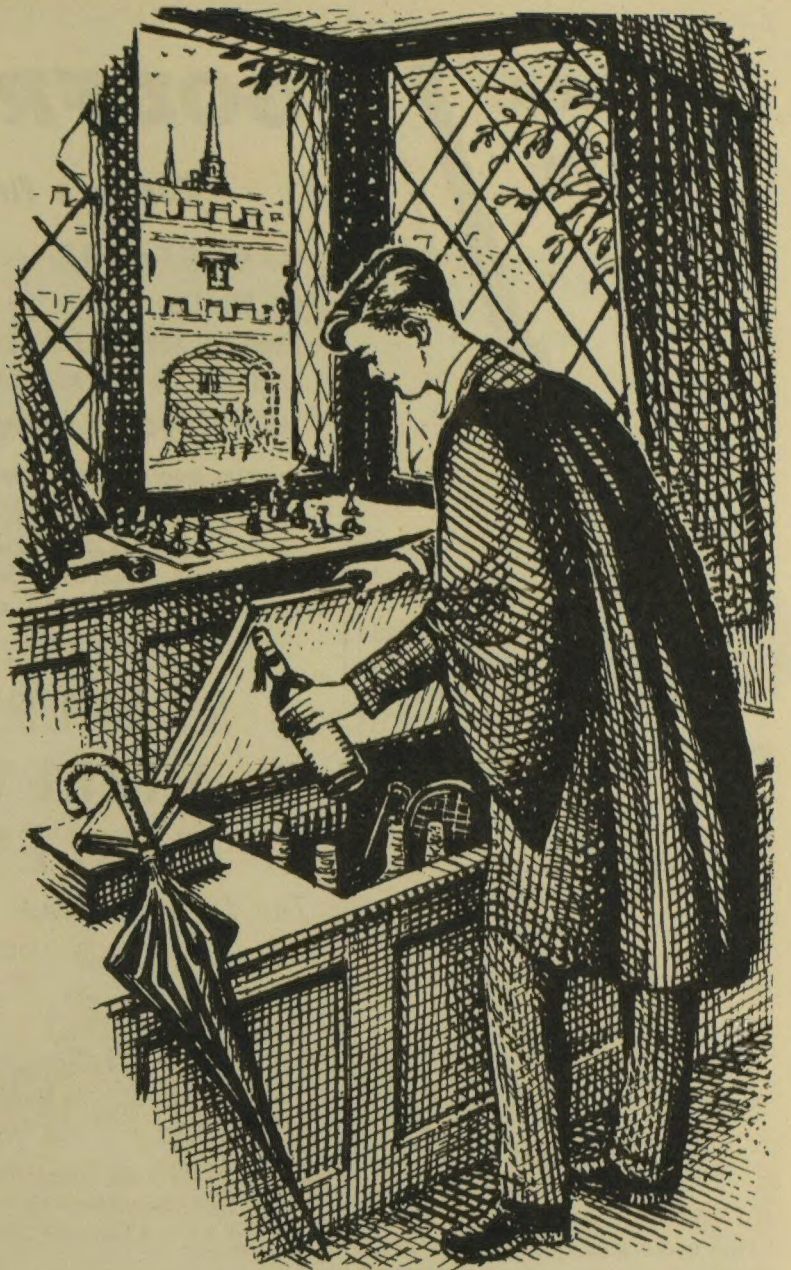


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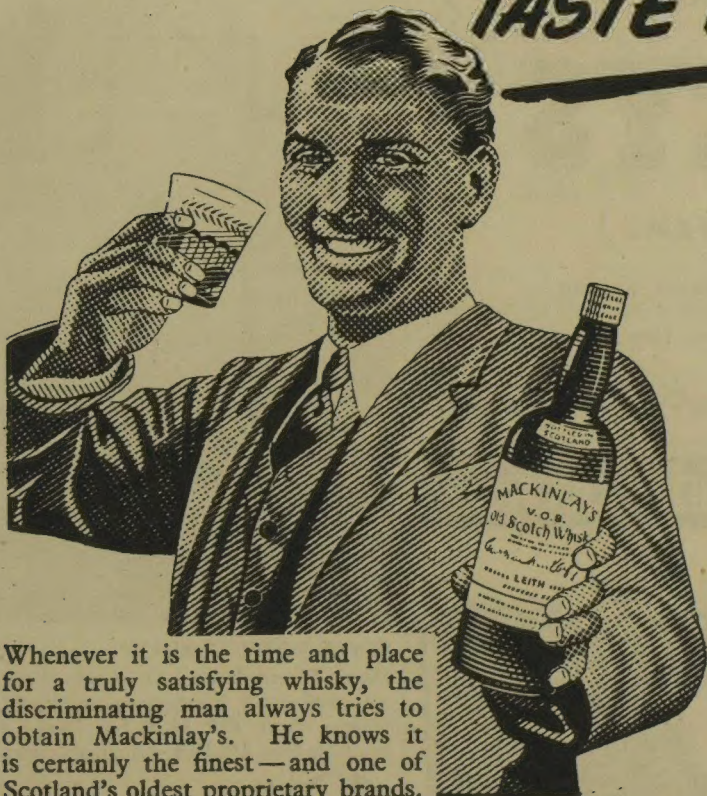
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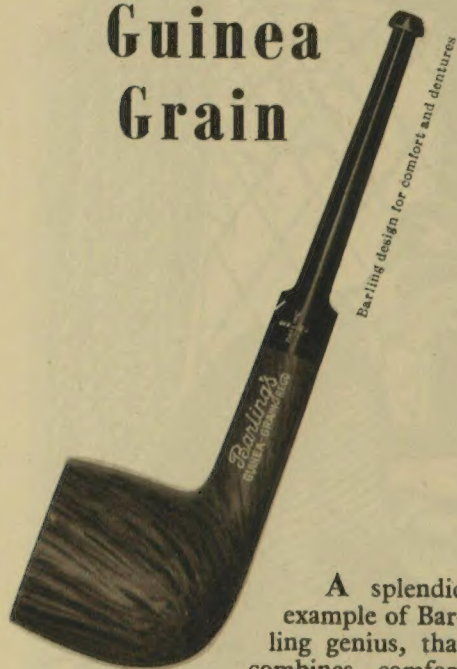
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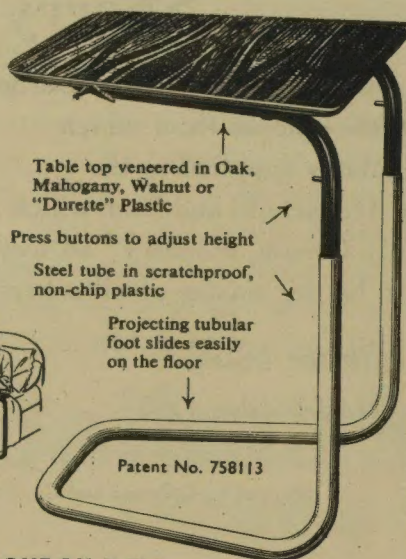


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